

Photoshop[®] creative

The magazine for
Adobe[®] Photoshop[®]
inspiration and advice

Inside

Improve your knowledge

Expert tool guides
and creative tips for
inspirational artwork



Learn how to cheat with selective focus

Recreate this
photographic skill
in Photoshop



Win an Olympus FE-230 digital compact camera

Show us your work and
this fantastic camera
could be yours

Adjustment layer advice

Unlock the power of these
must-have correction tools

**Create
the cover**
Follow our expert
step-by-step
tutorial

30 ways to edit your photos

Fix any image like a pro
with this one stop guide

Chinese painting



Discover the secrets of the
Orient in this eight-page tutorial

**42 pages
of creative
tutorials inside**

Free CD-ROM!

■ 43 Fantastic fonts

■ 22 Artistic brushes

■ 30 Stock photos

■ 20 Custom shapes

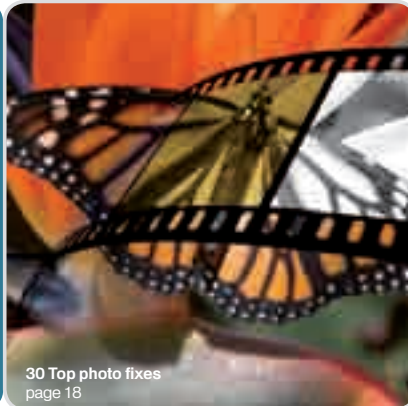
PLUS: Tutorial files to
help you get started
with your projects



Welcome



A glimpse
of what's in
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issue...



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page 18

Chinese painting
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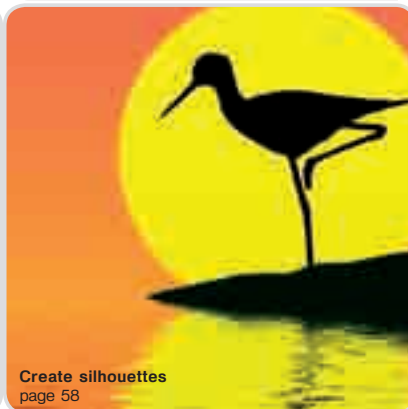


Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Pop Art
page 42



Create silhouettes
page 58



Time is of the essence as the saying goes, and that's why we've got the top 30 photo fixes to help you drastically reduce your time spent image editing. Whatever your forte, we've got time-saving tips for every photographic genre including landscapes, wildlife macro and action.

Hopefully, with less time spent editing you'll be able to dedicate more time to this issue's fantastic tutorials, including a lesson in the delicate application of Chinese art. Learn the intricacies of brush strokes and create a beautiful mural good enough to rival some of the Oriental greats.

From the delicate and dainty to something far more in your face, we've also got a bright, bold tutorial showing you how to create Warhol-inspired prints. Transform pics of yourself and your friends into retro-style art and make a colourful statement.

On a technical note, check out the Big Technique dedicated to adjustment layers. Here you'll discover how to make the most of this invaluable set of tools and see if there are any you can add to your Photoshop repertoire. We also take a look at the Chrome filter in detail, plus show you how to control your depth of field using nothing but Photoshop.

Also this issue we've introduced an extended reviews section, where we test out the latest gadgets and gear including the award-winning Nikon D40x.

It's another jam-packed issue – so turn the page and get stuck in!

Rosie Tanner

Rosie Tanner Deputy Editor
rosie.tanner@imagine-publishing.co.uk

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

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Creative hub
The latest creative news

 Stay up to date with all the latest Photoshop happenings and technology news



Advice centre
Your questions answered

 Got a problem? It's your chance to pick the brains of our pros and get your questions solved



Creative reviews
Spend some money...

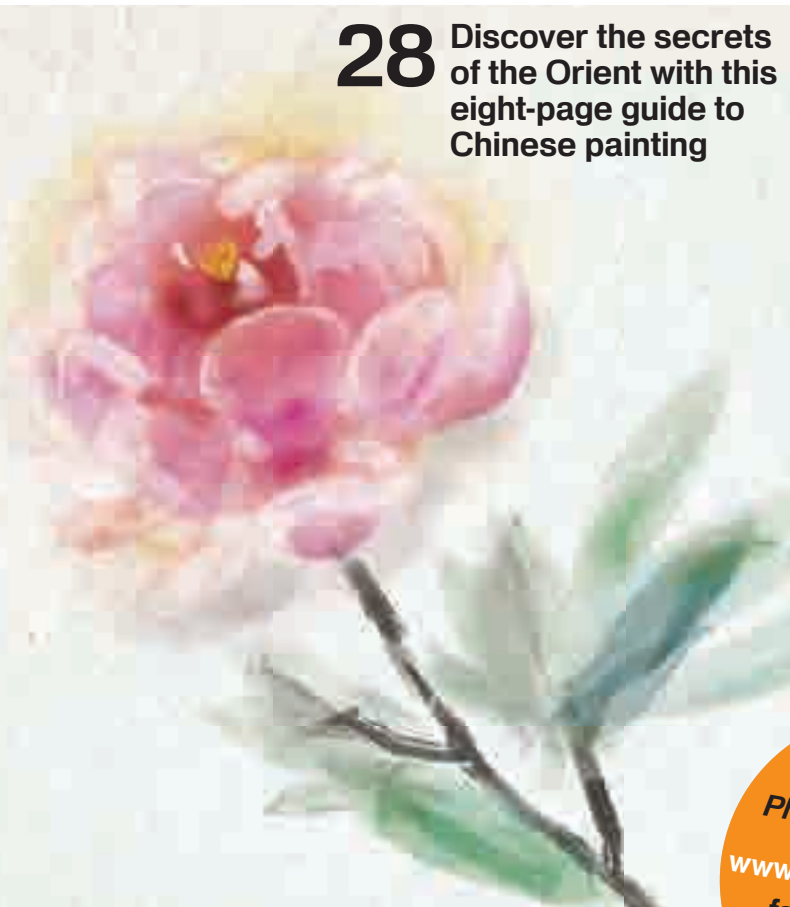
 Check out the latest digital SLR from Nikon along with all the other new gadgets and services



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tutorials



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On the CD

More free resources



Find out what resources are available on this issue's free disc – how will you ever have time to use them all?

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Exhibit

Reader showcase



Discover whether your work has made it into the Exhibit pages this issue – it could be you!



Technical tutorials

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Creative Forum

This is your opportunity to tell it like it is and let us know all about your Photoshop trials and tribulations

Fine blend

I'm addicted to your magazine. Thanks for the creativity.

As a result of the 'Understand blending modes' article in issue 20 page 15, I came up with this image, 'Oh Father I Have Sinned'. It's a total of three



Hans Mooiman's striking 'Oh Father I Have Sinned' is made up of three different photographs

photographs which have been blended together.

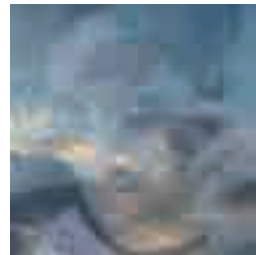
Hans Mooiman, The Netherlands

Thanks for your letter, Hans. The feature in question has had a huge amount of positive feedback and we're pleased you could put it to good use.

Cloudy outlook

Hello everyone at *Photoshop Creative*! I work in a bookstore where lots of customers are always buying your magazine. So during my break I skimmed through it and was impressed.

I 'fiddle' with Photoshop but I don't really know how to use it to its fullest capabilities (does anyone?) and I really liked the blending modes tutorial (and I'm working on the illuminated letter one too) from issue 20. I've attached my first attempt at a picture



Kally Aronis peeps out at us from behind the clouds in this excellent first attempt

my sister took of clouds with a layered picture of me on top. I also practised with the Pen tool, which I usually avoid in favour of the Brush.

Thanks for a terrific magazine, it really inspires me to try new things. Cheers! Kally Aronis

We're glad you discovered us, Kally! It's great to see you've got stuck into trying out the tutorials. They really are a great way to learn new skills and improve as an artist. We look forward to seeing your work progress even further.

Tribute to Dali

This is an image created with some different elements like my friend's face, which is the base from which I started. I wanted to do a tribute to Salvador Dali and his great style. The other elements are a window, bird, fire, dice and a wooden bench I used as an overlay on the face to create a shattered look.

I also added some people climbing the whole thing, which were created in Poser 7. The rest is of course, done in Photoshop (CS2).

Carlos

Hi Carlos, this is a really fantastic piece. We love the way you've combined all the elements into one cohesive image. And you're right, it's very Dali-esque. Keep up the good work!

View from the forum

User: Rosie
Topic: New website

Painter is the first of the IP mags to have the new revamped website, and *Photoshop Creative* will soon be following suit, which will mean you can download images for the Readers' Challenge. Shouldn't be too long now...

User: danielletaylor
Topic: New website

Ah, that means with a new website bigger, better galleries to view lots of work!

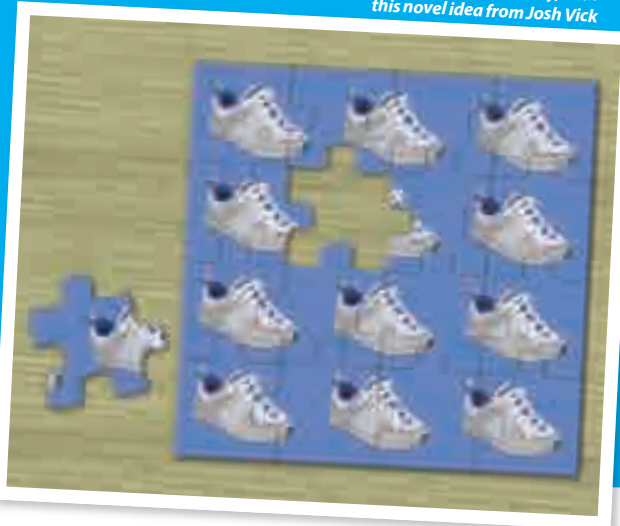
User: Medley
Topic: New website

Thank you most sincerely. I look forward to this greatly. I think it will go a long way toward making this forum a tight-knit community where we all can enjoy the full benefits of PSC.

FORUM CHALLENGE

Forum challenge winner

Congratulations to the latest forum challenge winner, Josh Vick. The theme was 'If the shoe fits...' and Josh produced this highly original jigsaw idea, tying in with the theme perfectly. For your chance to have your work appear in *Photoshop Creative* log on to www.pshopcreative.co.uk/forum.



Originality wins the day, with this novel idea from Josh Vick



Carlos's tribute to Salvador Dali faithfully emulates the great artist's style

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK



Creative hub

The latest news stories for the Photoshop community

VUE 6 GETS PERSONAL



If you're into CG but need a helping hand, check out the Personal Learning addition that comes with Vue 6 software. It enables users to learn at their own pace and get to grips with this 3D software. It's available to download free of charge at www.vue6.com/plc.

FUJIFILM SOFTWARE

If you're familiar with the DxO Optics Pro software program, then you should know that the latest version (4.2) now supports Fujifilm Finepix S5 Pro and S3 Pro users. The Pentax K10D is also supported, meaning that lens corrections for these camera models are now catered for.



PIRACY RATE SOARS

A new study has revealed that software piracy costs companies a massive \$40 billion a year worldwide. China is tackling the problem head on to try and reduce this figure. So far it's managed to cut piracy by 10% over three years, but still has a huge \$864 million deficit for that period. Ouch!

TOP STORY: ADOBE CAMERA RAW

Exciting new changes for Adobe Camera Raw

Version 4.1 is certainly no raw deal



If you've been lucky enough to invest in a new camera recently, you may have made the disappointing discovery that your camera model is too new to be supported by Adobe Camera Raw, leaving your Raw files in limbo before the new software gets an upgrade.

Well, the latest update has finally arrived, and with it come some exciting new features.

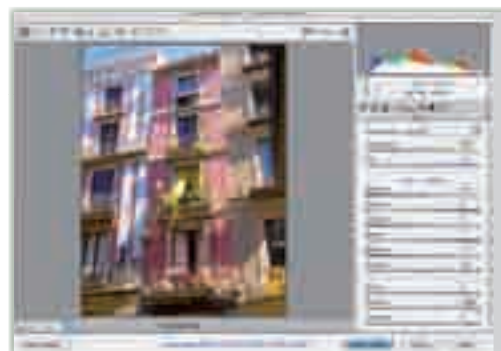
For those new to photography, a Raw file is regarded as a digital negative. When you shoot in JPEG, your camera automatically applies enhancements such as colour and sharpening. A Raw file, as the name suggests, is a photo in its raw state – no enhancements have been applied, so you have far greater control over your image. Just like a negative, you process it as you see fit.

Adobe Camera Raw is the program which enables you to process these Raw

files, and the latest version, 4.1 is now even more feature-filled. One control new to the Basic panel is Clarity. It increases local contrast, helping to add depth to your image. The best way to use this tool is to zoom in and increase the setting until halos appear on the edges. Knock it back a couple of steps and you've got your clarity spot on. This is a fantastic feature for adding real punch to your images.

There are also improvements to the Sharpening feature – thanks to extra controls within the Detail panel. You are now able to adjust the Radius in accordance with the size of the details you're sharpening, for extra precision. Other Sharpening improvements include tweaks to Amount as well as Masking.

Another improvement has been made to Camera Raw's noise reduction capabilities, fine-tuning the reduction of both Luminance noise and Demosaicing. The changes are



You can experiment a lot with the different settings – this image has had its vibrancy raised to the max for impact

not quite as exciting as the Sharpening improvements, but they are better than they were in the previous version – so that can only be a bonus.

The combination of these new and improved features has helped Camera Raw step up to pole position when it comes to Raw processors. Available as a plug-in for Photoshop CS3 and with linked controls and functionality to Adobe Lightroom 1.1, this is a fantastic tool for any photographer wanting the best from their images. Download this program at www.adobe.com/products/photoshop/cameraraw.html.



The image in these Before and After shots was corrected simply by pressing the Auto button

NEW CAMERAS SUPPORTED BY CAMERA RAW 4.1

Canon EOS-1D Mark III
Fuji FinePix S5 Pro
Nikon D40x
Olympus E-410
Olympus E-510
Olympus SP-550 UZ
Sigma SD14

Plus many new Phase One models



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Adobe
Photoshop
A-Z

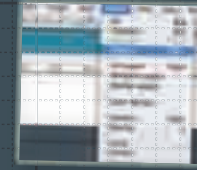
A special series working through the best features of Photoshop

I IS FOR
INVERSE COMMAND

A very useful tool when you want to select everything but the selected area. It's perfect for when the background is

easy to select but you want the more complicated object in the foreground. Select the layer you want to inverse in the Layers palette; holding Alt, click the Image icon on the layer

in the palette until marching ants appear around the image. You can then inverse. To put the tool into practice, go to Select>Inverse on the top toolbar, or use Shift+Cmd+I.



Stamp of approval

Go global with the help of a postage stamp



S-based internet company Stamps.com is making postage history by offering businesses the chance

to create their own personalised postage stamps. This is great news for design companies as they now have the opportunity to have their own designs on any mail they send out, promoting their business and showing what they can do design-wise. Currently in the market test phase, Stamps.com is offering businesses reduced rates on First Class mail in order to spread the word. It's thought the service will be fully up and running by May 2008.



Pixel pushers

Casio releases its first 12-megapixel compact



asio is pushing the performance of its cameras to the max with its newest 12-megapixel offering. The

Casio Exilim Ex-Z1200 is the first in the range (and in the world at time of going to press) to produce such a high resolution in a compact model. It features CCD-Shift image stabilisation to help combat the effects of camera shake, and includes face detection and motion analysis technology. The camera has just hit the shelves – SRP £279.99. www.casio.co.uk



HP/NASA CONTRACT

HP lands seven-year contract with NASA

HP GOING TO OUTER SPACE

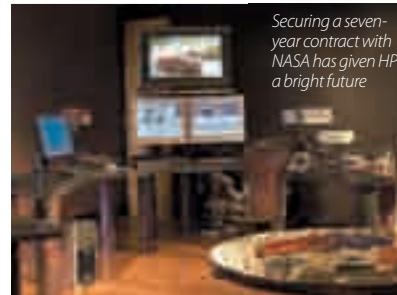


ASA has signed HP up for a seven-year deal worth a jaw-dropping \$5.6 billion.

The lucrative contract means HP will be supplying the US National Aeronautics and Space Administration (NASA) and other US Federal Government agencies with a whole host of its wide range of products.

For the next seven years HP will be the main provider of products such as printers, desktops, workstations and servers, to name but a few. This is not the first contract HP has entered into with NASA – in fact it has provided over \$620 million worth of technology and services since 1992.

In a recent statement to the press, Jack Novia, HP's managing director and senior vice president of Technology Solutions Group said: "As the Federal Government



Securing a seven-year contract with NASA has given HP a bright future

looks to maximise investments, reduce costs and increase efficiency, it needs a technology partner that delivers products and complete solutions that operate seamlessly in complex IT environments."

This is great news in terms of the financial security of HP, while helping to further boost the brand awareness and familiarity with all its products and services.

EXPOSURE

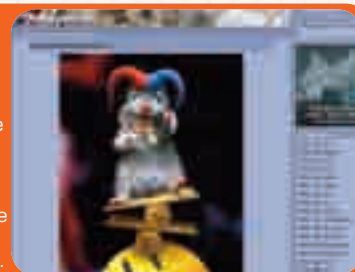
work seen

Get your

GFX ARTIST

www.gfxartist.com

This art-based website provides an opportunity for you to share your creative work with others and receive feedback from other forum-goers. The site is for a wide range of artists as well as Photoshoppers, so you're bound to find a whole host of creative delights on view. It's a great place to browse when you have time to spare.



PHOTOSHOP FACEOFF

www.photoshopfaceoff.com

If you are keen to flaunt your skills and originality, but don't want to have to spend a lot of time uploading images to galleries, then why not try going head-to-head in a Photoshop challenge? Photoshop Faceoff offers a healthy competitive atmosphere which will help you stretch your ability and may bring unexpected rewards.



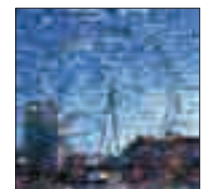
Updates...

THIS
MONTH
IN SHORT

New additions to the world of Photoshop

Adobe Photoshop CS3 for Photographers

If you're planning to treat yourself to Photoshop CS3, here's the perfect accompaniment. *Adobe Photoshop CS3 for Photographers* guides you through, offering tips and tricks on how the program works. With this by your side, you'll be whizzing through it like a pro.



Fujifilm heads for the sky

Fujifilm has created an impressive montage using entries from a BA London Eye photography comp. It marked the 25th million visitor to this top attraction and saw entries from photographers of all abilities. The comp was sponsored by Fujifilm and prizes included some of its exciting new cameras.

Make a date



At a loose end? Here are the must-see events this month

4-10 SEPT **ISTANBUL DESIGN WEEK**
Seven days of conferences, exhibitions and workshops, this is the perfect opportunity to build contacts and take inspiration from other designers around the world. www.istanbuldesignweek.com

13 SEPT **7TH ANDREU WORLD INTERNATIONAL DESIGN COMPETITION**
If product design appeals to you, head to www.andreuworld.com/concurso2007/concurso2007.html. The task is to design a seat or table – the winner scoops 4,000 euros.

6-8 SEPT **PHOTOSHOP WORLD, LAS VEGAS**
Photoshop World, a mecca for all Photoshop users, is returning to Las Vegas. Packed full of conferences, events and exhibition stands, this is the ideal place to pick up the latest plug-ins and Photoshop-related gadgetry.

Two of the best...

PLUG-IN SITES



Xaos tools

www.xaostools.com

This plug-in enables you to flaunt your artistic streak with the variety of painterly effects on offer. Choose from coloured pencil, Impressionist or pastel effects to transform your digital projects into art worthy of hanging in a museum. There are 75 brushstroke effects, plus 36 brush styles to get experimenting with and create something really fabulous.



Redfield plugins

www.redfieldplugins.com

If patterns and ornaments are your thing, check out the latest edition of Emblazer from Redfield. This fun-filled plug-in enables you to create futuristic-style graphics, perfect for decorating your projects. It includes a Smart Random Settings generator to conjure up new and exciting patterns.

REVIEWS

Printer perfection

Canon's latest offerings from the Selphy range

If you like your photos in a flash, check out the latest printer gadgetry from Canon. It's added two new models to its popular Selphy range, hoping to tempt consumers with exciting new features.

The CP750 and CP740 have replaced the CP730 and CP720, both popular among hobbyists. The new models are souped-up versions of their predecessors, each with new improved specs. Top of the bill is the introduction of Red-Eye Correction, which can be activated at the touch of a button. There's also Skin Tone Optimisation for producing realistic skin detail in portrait shots.

The LCD screen size has been given a boost, with the CP740 expanding to 2" and the CP750 stretching to a generous 2.4". The CP750 has been given the biggest boost in specs, now capable of image trimming before printing and even applying colour effects such as sepia, black and white and a special 'Positive film' effect.

Users can print from their memory card or connect their camera straight to the printer. The CP750 can print wirelessly from most mobile devices, and there's a Bluetooth adaptor for each model.

Both are out now. CP740: £79, CP750: £139. www.canon.co.uk



IMAGERY

Stock giant diversifies collection of stock imagery

Alamy's all stocked up

Stock giant Alamy is further extending its heaving collection of images with a new royalty-free lifestyle range from GoGo Images.

The company has a great standing within the stock site industry, thanks to its founders being Jennifer Hurshell and Joe Barret, both former senior vice presidents for Corbis. These new pictures are being welcomed for their multicultural subjects and dynamic themes. The purpose of GoGo is to offer comprehensive coverage of lifestyle



imagery from all over the world, with the main thrust on China, Latin America and India. There is also dedication to the growing demand for imagery which supports black, lesbian and gay populations.

GoGo Images' contribution to the Alamy library helps it maintain its title as the world's largest online collection of stock images, with its total now at a whopping 8.62 million.

To check out the latest pictures go to www.alamy.com.

The team's wish list

Pure material delight...

Peli 1495 Laptop Case

This case is designed to keep your laptop safe from bumps, knocks and scratches. Like a briefcase, it has extra storage space for paperwork and other bits and pieces such as wires and cables. It's got a combination lock, plus stainless-steel padlock for ultimate security.

We want it because...

It's hard as nails and practical as well. If you're anything like us, your laptop is your pride and joy, so anything that offers dustproof, unbreakable protection gets the thumbs up. It's perfect if you're taking your laptop abroad, knowing it'll be quite safe on the plane.





David Dunnico



David Dunnico has enjoyed success getting his work in nearly every creative magazine in the UK. Now with a new exhibition sponsored by Olympus he's on top of the world...



David Dunnico is a UK-based photographer with many strings to his bow. We find out his story...

Tell us about your artistic background

I have no drawing ability at all (not being modest here). This pushed me towards photography and computer graphics. I envy people who can draw and paint. I've got a similar love of and lack of ability for music (and a copy of Apple GarageBand).

How did you get into photography?

When I was at infant school my dad built a darkroom and showed me how to print pictures. I've been interested off and on since then. For quite a few years I didn't take any photos, but became interested in desktop publishing. It was doing graphics on the Mac that got me back into photography. I didn't have a scanner or a budget for stock photos, so I started taking my own pictures again to use in layouts.

How would you define your style?

People say they can tell I have a graphics background even in my straight reportage photography. I like simple, direct images. I've been influenced by photographers such as Bill Brandt and Man Ray. Brandt in particular had no problem mixing reportage and surrealism.

Where do you find inspiration?

Looking at other people's work, listening to music and reading books about other things. I've photographed the English seaside; the photos are a bit melancholy so people assumed I'd been looking at Martin Parr's *Last Resort*, but the feeling I wanted to show came from some music I heard. I'm working on a photography

exhibition and the ideas have mainly come from novels and social history books.

What features do you love most in Photoshop and why?

It doesn't involve chemicals. I never liked darkroom work, I used to end up with dust-covered negatives and fixer-stained fingers. The first time I saw PageMaker running on a little Mac SE – black and white on a 9" screen – it's not too strong to say it was an epiphany. I just feel at home in Photoshop. I like the way you combine elements and work non-destructively. You can come back and refine ideas – so layers, masks and the native file format are the features I use most. I missed out CS2, so upgraded from CS to CS3 the day it came out. The Black and White command gets a lot of use as I prefer monochrome photography. If I'm shooting digitally, Apple's Aperture now does all the initial work. Then if it's not straight photography it's exported to Photoshop. I'd already got going with Aperture when the Lightroom beta was introduced, so I didn't fancy having to learn another app.

What's the biggest challenge for you?

Getting an idea that'll keep me interested long enough to produce a body of work – and finding someone else who's interested. I don't know if it's getting older, but there's

more and more I want to do. Having time and money to do stuff is a challenge.

What are you working on right now?

I'm really pleased to be preparing my first solo gallery exhibition. It's called *Memento Mori* and is being sponsored by Olympus. It will be at Salford Museum and Art Gallery from October to January and features montages taken at Père Lachaise Cemetery in Paris, together with new work I was commissioned to produce to mark the 150th anniversary of Salford's municipal cemeteries. There's a sneak preview at: www.mourn.me.uk. I'm also looking for a way of getting a new series about CCTV shown. It's a really exciting time for me right now and it's great to get some exhibition space to show my work.

What's it like working for yourself?

I like doing what interests me. I do my own stuff and (hopefully) find people who want to use that, rather than doing commercial work. I hope that doesn't sound too precious – I really don't suffer for my art! It does mean I also have to do other things to earn money. Because I'm doing what interests me, it's not a problem working from home. But I know it's not for everyone, and there's a danger you could spend the afternoon munching Jaffa cakes and watching daytime TV!



Salford Panorama: Some of Manchester's striking architecture



Reader's profile

Inspired by advertisements and the fine line between reality and fantasy, *Photoshop Creative* reader Bill Funk talks us through his profile



Bill Funk



Photoshop Creative subscriber Bill Funk is 55 years old and originally from America. Bill moved to Brussels in 1966, and it was

there that he ignited his passions for both photography and Photoshop. It took Bill a good year to get to grips with Photoshop and he now creates some impressive pieces. Bill enjoys creating collages and composites, and spends most of his time focusing on light direction and shadows for that realistic look.

When did you discover Photoshop?

At the rear of the shop where I had my 35mm films processed, there was a small company doing digital retouching for advertising agencies. One day, about 12 years ago I wandered back there to check it out and was blown away by what they were doing. One of their artists helped me work through an idea I had for an image, and I was hooked.

What inspires you?

Advertisements using manipulated images, such as the famous vodka campaign, often

representing the fine line between reality and fantasy – the good ones have always been inspirational to me. And *National Geographic* magazine for the pure art of picture-taking.

What Photoshop tools do you use most and what for?

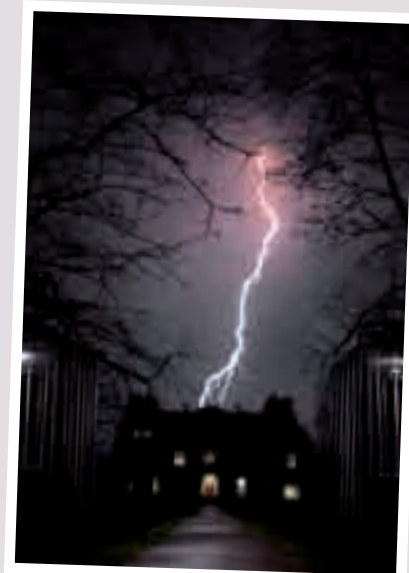
I'm fastidious about fine detail and find that working in high magnification with the Clone tool works well for removing elements in an image and cleaning up in general. As I work a lot with collages, the Lasso tools are also indispensable.

Is there anything you'd like to learn to do?

Make money from what I do without giving up my present (time-consuming) job. It's hard being an amateur in that even if you have the talent, it's the commitment you're unable to provide to get to where the remuneration is.

What's your favourite Photoshopped image you've created and why?

Not easy. *Big Fishing* was my first attempt and I liked the way the composition worked out between the three main elements. In my



online portfolio, the image *Autumn Souls* uses layer blends integrated the faces with the leaves. But *Rat Cat* is a bit on the wicked side and anyone would be hard pressed to tell the three main elements are a composite.

Check out Bill's online portfolio at www.alphaomegadigital.com/billfunk and tell him what you think by leaving a note in his guestbook. Also view his profile, where you can link to yet another portfolio of his work.

Make yourself known!

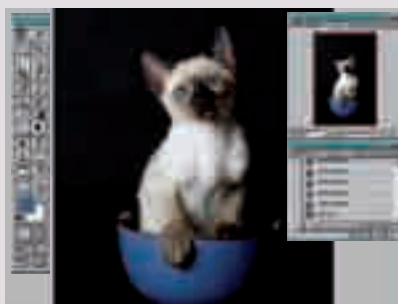
If you would like to be featured in these pages, send us an email to pcr@imagine-publishing.co.uk with a few lines about who you are and what sort of Photoshop work you do.



IMAGE BREAKDOWN

How Bill created Bird Puss

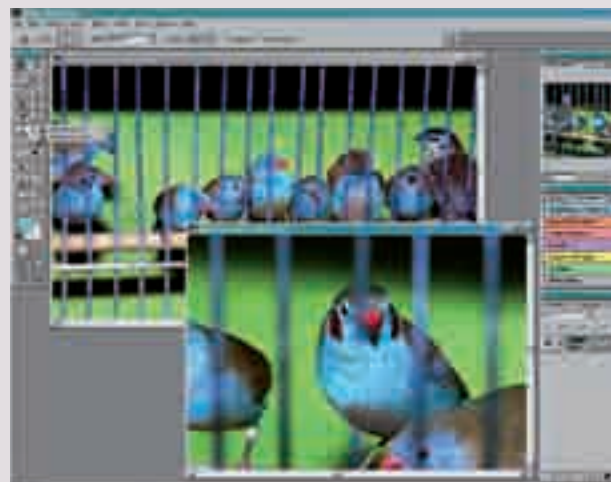
Bill explains how he produces a clever composite of images in order to create a truly convincing end product...



01 Cat scratch As the original was shot on 35mm film, the scanned negative had scratches and blemishes that had to be cleaned using the Clone tool and Lasso to make patches. I'd previously sized/trimmed the image with the Crop tool, and used the Curves and Color Balance tools to fine-tune the levels and colours.

02 Behind bars

The birds were shot in a local pet shop. Trouble was they were in cages, so I used the Clone tool and Lasso to patch over areas covered by the bars. This was especially difficult where the bars passed through the beaks and eyes, and I took parts from a couple of the birds that I knew I wouldn't use.



NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Big Fishing

 The guy on the right actually had something on his line, I photographed the dolphin at an aquatic show a year later



Storm House (opposite page)

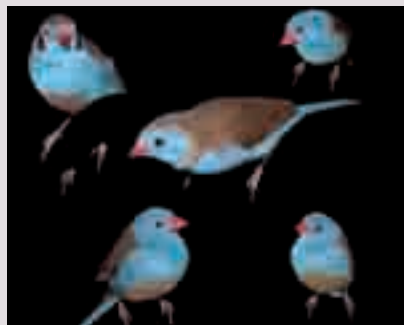
 I used a lightning bolt I've used before and added the walkway in Photoshop

Ice Girl (above)

 I used the Chrome filter and layer blend mode effects to create the ice. The flame was from a log fire

Mountain Lake at Dusk (left)

 Panoramic view stitched together digitally from three photos



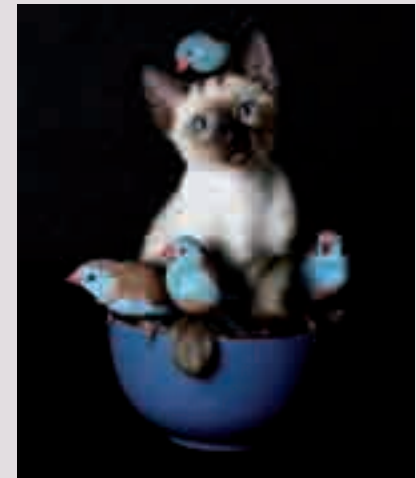
03 Clip their wings Using the Lasso, I made cutouts of the birds and parts that looked suited to fit the image, saving each to a separate layer, and finishing with a sharp-edged eraser where needed. I used the Curves tool to bring them to equal brightness/contrast.



04 Smitten kitten The birds were added to the kitten photo in separate layers, and at full zoom I cloned bits of fur around their feet where needed and adjusted the claws of the ones on the ends to follow the edge of the bowl.

05 Cat gets the cream

The most important step. I circled areas using the Lasso, and feathering to create separate layers of shadow where needed. It's essential to ensure the light appears to hit all the elements the same way and to feather the shadowing to reflect the distance between them. This is the key to making the image convincing.





30 ways to edit your photos

Apply these quick photo corrections and enhancements to spice up any of your photographs in any genre

Everybody wants to take perfect photographs: shots that have impeccable lighting, exquisite colour and spot-on, sharp images with the widest possible tonal range. And if we could all do that every time, we'd be millionaires. But when reality hits home we realise we are left with a few prize shots and a lot of lacklustre images sitting on our hard drives – most never to be opened again.

Our tips are aimed at helping to correct some of these photos or provide enhancements to images in specific genres. You'll learn how to perfect exposure in macro shots, add features

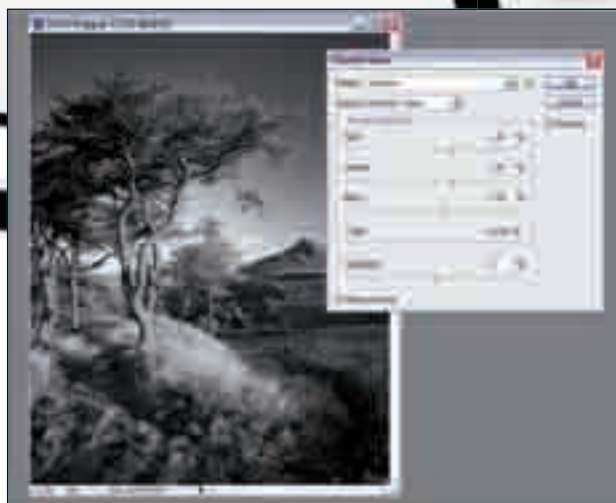
to provide impact to action shots, and colour correct portraits and wildlife shots, among other improvements. There are a whopping 30 tips packed into this feature to help you get the most out of your photos, so even if you don't get that prize shot every time, you can use Photoshop to take you a little closer to your goal.

The emphasis has been on keeping the tips as simple and easy to apply as possible. In most cases, all it will take is an adjustment layer, blending mode, filter or perhaps a curve. Few of these steps take more than a minute or two (admittedly the cloning tips might take longer). The point is to have some quick tips in your

arsenal for everyday snapshots or your best work. There's a little something here for everyone.

When working through them, keep in mind that most of these enhancements can work on a variety of images. Just because you're applying colour corrections to wildlife pictures doesn't mean you can't perform the same corrections on portraits, landscapes or even macro shots. Dig up your own photos – the ones you've relegated to the closet – and try applying some of the tips to them. You may find a mediocre shot can become two steps closer to a winner. At the very least, you can improve your snapshots before sending them to friends and family. They'll appreciate it!

Black & white



01 Black and white conversion

If you have CS3, the best way to convert your image is using the new Black and White Conversion dialog (Image > Adjustments > Black & White). Here you have a much more precise degree of control over the conversion process. You can also tint the image or create a sepia tone print, all from a single dialog. If you don't have CS3, your best bet is using the Channel Mixer dialog (Image > Adjustments > Channel Mixer). Check the Monochrome checkbox and adjust the Red, Green and Blue channels to your liking. Try to make sure all channels add up to a total value of 100%. Best of all, both methods can be applied as adjustment layers for greater flexibility.

02 Easy vignetting

Black and white images often look nice with a simple vignette to highlight focus. To do this, create a radial black/white gradient (with Reverse checked) on an empty layer above the image (drag from the centre to the corner). Change the blend mode to Multiply and reduce the opacity to around 40-70% to your taste.



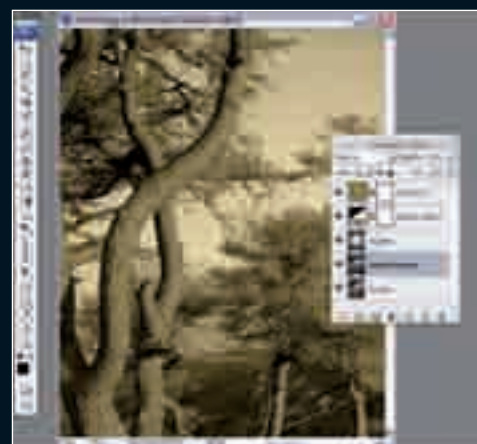
03 Add quick tints

One easy way to provide variation to your black and white photo is to apply a sepia tone or tint to the overall image. To do this quickly, add a Solid Color adjustment layer to the top of the layer stack, select a colour, change the blend mode to Color, and reduce the opacity to your liking. Here we used red 170, green 133 and blue 45 at 50% Opacity, but the colour and opacity are completely subjective.

04 Artistic dissolving

If you want to take your black and white photograph to an artistic level, duplicate the image layer and then desaturate (Shift + Ctrl/Cmd + U). Now apply the

Angled Strokes filter (Filter > Brush Strokes > Angled Strokes) with Direction Balance at a value of 50, Stroke Length at 15 and Sharpness at 3. Finally, change the blend mode to Dissolve and the Opacity value to 50%. A simple artistic photo fix! Note: Try experimenting by replacing the Angled Stroke filter with any of the Sketch filters, most notably the Halftone Pattern filter, which also works well.



Action



05 Faking the action

To fake movement in your static action shots, first duplicate the layer. Then apply a Motion Blur (Filter > Blur > Motion Blur). Adjust the angle to be the direction of movement, and maximise the Distance slider to 998 pixels. Create a layer mask, and using the Gradient tool set to black/white, drag the gradient from the middle of the subject in motion to the edge or corner of the document window (from which the movement or action is originating). In this case, the gradient was dragged from the middle of the runner's body to the left edge of the document. Instant movement! To increase the effect, duplicate the motion blur layer.

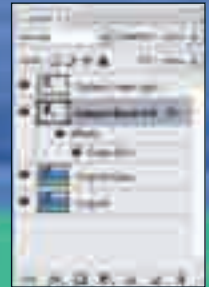
06 Popping your image

To make this subject 'pop', place athlete and javelin (removed from the background) on a layer above the image. Place a layer filled with white at the bottom of the layer stack. Create a layer mask on the middle image layer, and drag a black/white linear gradient from top to bottom of the image. This removes the top half of the background and brings out the subject in this example.



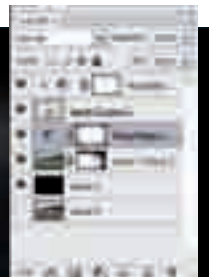
07 HOT TIP Unwanted grain

If you've taken an action shot using a high ISO setting on your camera, then the image is likely to contain noise. This grainy appearance can be reduced by going to the Filter menu and selecting Noise. Here you can increase or reduce the amount according to your taste.



08 Action silhouette

Duplicate the background layer. Remove the subject and put her on a third layer at the top. Apply a Gaussian Blur to the middle layer (background copy) of 30 pixels. Apply a Gaussian Blur of 10 pixels to the top subject layer, and then duplicate this layer. Change the top layer's blend mode to Linear Light. Select the subject layer beneath, lock transparent pixels and fill with black. Then unlock the transparent pixels and apply an Outer Glow layer style, changing the spread to 2 and size to 65. Voila!



09 Combined pop, fake and saturate

Place the subject (the car here) on a separate layer above the image. Apply the same Motion Blur as in tip 5, but this time to the image below, to blur the background. Add a filled black layer to the bottom. Add a layer mask to the image background layer, select the Foreground to Transparent linear gradient and apply the gradient in a few corner and side spots to remove some of the background. Now add a Hue/Saturation adjustment layer to the top of the stack, clip it with the subject below and enhance the saturation by +25. Add another Hue/Saturation adjustment layer above the background image and reduce the saturation by -25. Instant car advertisement!

Macro

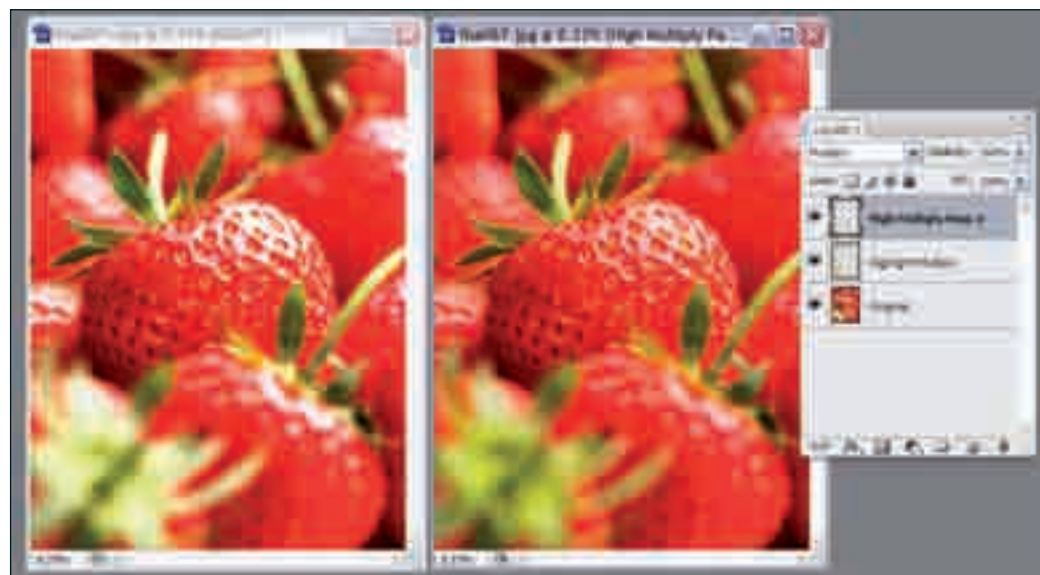
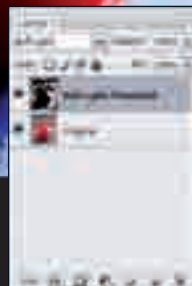
10 Fisheye the macro subject

For this macro fix we'll enhance the close-up of the macro subject. Convert the background layer to a normal layer, crop the image to a perfect square and change the canvas size to 150% on both sides. In Filter > Distort > Spherize set the amount to +100%. Hit Ctrl/Cmd + F to run the filter again. Now apply a Drop Shadow layer style and add a layer filled with white to the bottom of the layer stack. Perfect sphere!



11 Retro posterized fix

Another fix that looks good with many macro photos is a simple posterized effect. Duplicate the image layer, and go to Image > Adjustments > Threshold. Click OK and change the layer to Soft Light. This posterizes the image for a quick artistic fix.



12 Correcting overexposure

This image has blown-out highlights – difficult to correct, but some correction can be made. Go to Select > Color Range and select the highlights. Hit Ctrl/Cmd + J to copy to a new layer. Change the blending to Multiply. Go to Gaussian Blur and edge the slider until all colour banding is removed. Copy the layer, apply another Gaussian Blur pass but double the pixel amount.

Feature

13 Correcting underexposure



Create the selection

Duplicate the image (Image > Duplicate) and change the duplicate image to Greyscale (Image > Mode > Greyscale). Discard the colour information. Then apply a thorough amount of Gaussian Blur (about 75 pixels for this image). Switch back to the original image document.



Load selection and bring back detail

Go to Select > Load Selection, and the Grey channel of the copied image is already loaded. Check Inverse and then OK. Create a duplicate layer and hide the background. On the duplicated top layer go to Edit > Fill, with Use at 50% Grey, and blend mode: Color Dodge. Hit OK.



Salvaging the highlights

With the selection still active, click the Layer Mask icon at the bottom of the Layers palette. That's all there is to it. To enhance the effect even further, duplicate the top layer, change the blend mode to Screen and the opacity to 50%. Instant underexposure fix!



Wildlife

14 Fur frames



Create the pattern

Create a marquee selection of the leopard's fur. Copy and paste this into a new document. Now go to Filter>Pattern Maker, click Use Image Size and check Use Clipboard as Sample. Click Generate as many times as necessary until you see a pattern you like. When you do, click the Save icon at the bottom of the dialog.



Create the border

Duplicate the background layer and hide the bottom background. On the copy, select all (Ctrl/Cmd+A), then Select>Modify>Contract by 100 pixels. As this is a large image, Contract again by 100 pixels. Invert the selection (Shift+Ctrl/Cmd+I) and press Delete. Create a new layer and go to Edit>Fill. Select Pattern in the Use drop-down and locate your previously saved pattern.

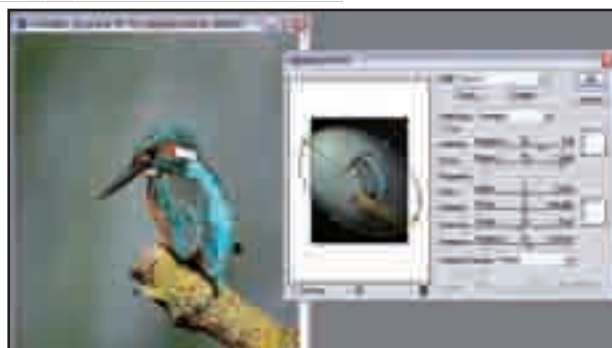


Apply the styles

Deselect (Ctrl/Cmd+D). Add the Bevel and Emboss layer style shown here. Be sure to include a contour you like. Here, the Sawtooth1 contour is used at 50%. Select the middle image duplicate layer and add an inner shadow between frame and canvas. There you have it – a simple quick frame utilising the image's natural pattern.

15 Enhancing colour

This colour enhancement is based on a technique from Dan Margulis's wonderful book *Photoshop LAB Color*. It works great on all kinds of shots – especially wildlife, which can suffer from flat colours. Convert to LAB mode (Image>Mode>LAB Color). Create a Curves adjustment layer and Alt/Opt-click the curve grid to show a finer detailed grid. Switch the channel to 'a' and bring the bottom left point over to the right by one to two squares. Bring the top right point over to the left by one to two squares. Do the same to the 'b' channel and you're done.

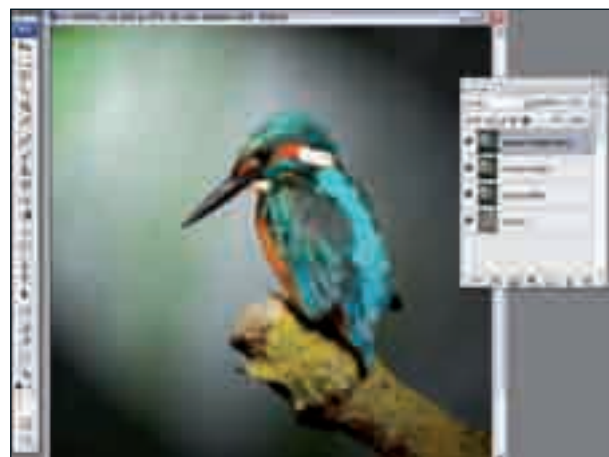


16 Dramatic light

This is a fix that can be used to enhance the drama of your wildlife shots, especially shots that are taken under flat lighting situations. By spotlighting the subject, you bring the subject closer to the forefront of the image. First duplicate the layer, then apply a Spotlight Lighting effect (Filter>Render>Lighting Effects) as shown on the left.

17 Diffused glow

Most of the time you'll want your wildlife shots to be as crystal clear as possible. However, this tip can be used to provide an alternative way of showcasing your wildlife shots – bucking this trend. It also provides you with an alternative method of blurring your images using the Median filter. Duplicate the image layer and change the blend mode to Overlay. Apply the Median filter at 25 pixels (Filter>Noise>Median). Duplicate this median layer, and change the blend mode to Screen at 40% Opacity.





18 Cloning 101 (replacing image elements)

Use the Clone tool to replace areas of the image. With a small soft brush, Alt/Opt-click a location matching the tone and colour of the replacement area. Move to the area to be replaced, and brush the area away. Use small strokes and switch source areas often, otherwise a repeating pattern occurs. To clean up the area afterwards, you can apply the healing brush over the target area. This can help reduce patterns. A combination of these brushes can prove very powerful. Here, the penguin's front coat is cleaned up.

19 TAMING THE WILD Tweak to perfection in Photoshop

Crop The background was selected, copied and moved up. Then a third duplicate covered the hole left by the middle giraffe. The harsh edges were cloned out and a layer mask used to bring the middle giraffe back. The image was then cropped to remove space left at the top.

Clone In this image, the fourth giraffe seemed out of place, and was cloned out (see above tips). Then the bird on top of the middle giraffe's back was also cloned out. Keep clones on a separate layer above the original.

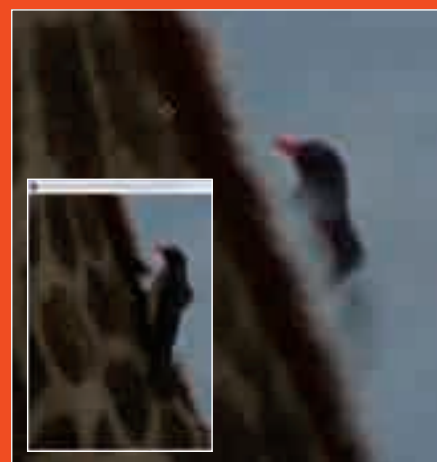
Sharpen The original image layer was duplicated and sharpened using the Unsharp Mask – Amount 150%, Radius .8 pixels and Threshold 0. The blend mode was then changed to Luminosity so the colour was not affected, only the tone.

Layer up When you are finished editing your image, press Alt/Opt+Ctrl/Cmd+Shift+E to jump the whole image on its own layer, change the blend mode to Luminosity and Sharpen using Unsharp Mask (here, Amount is 66%, Radius is .8 pixels and Threshold is 0).

Curves Two Curves layers were used, one set to Color Blend mode (see previous colour correction tip), and the other set to Luminosity (with an 'M' curve to correct the tonal range). The curves can be found on this month's CD. Two curves are used to separate colour and tonal corrections.

20 Advanced cloning tip

If your replacement area falls over a straight edge, recruit your cursor as a precise guide, matching the edge in two locations. Select the Clone tool. Press Alt/Opt and line up the cursor's centre directly over the edge in one location. Click to define your source. Press Alt/Opt again and move the cursor over the precise edge in a second location along the edge. This time let go of the Alt/Opt key first. Without moving your cursor, click the left mouse button once. The Clone tool fills in the area and precisely matches the edges. Brush over the replacement area on the same line, and the edging matches. Here, the bird is removed from the edge of the giraffe's back.



Original photo

21 HOT TIP



Dramatic shadows

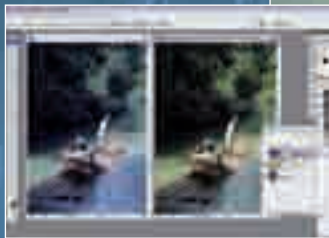
Copy the image layer and set it to Multiply at 75% Opacity. Add a Gaussian Blur (30-70 pixels). Add a layer mask, and with a large soft brush paint the high-focus areas – the animals in this scene. You'll punch out the animals and get a moody background.



Landscapes

22 Adjust colour temperature

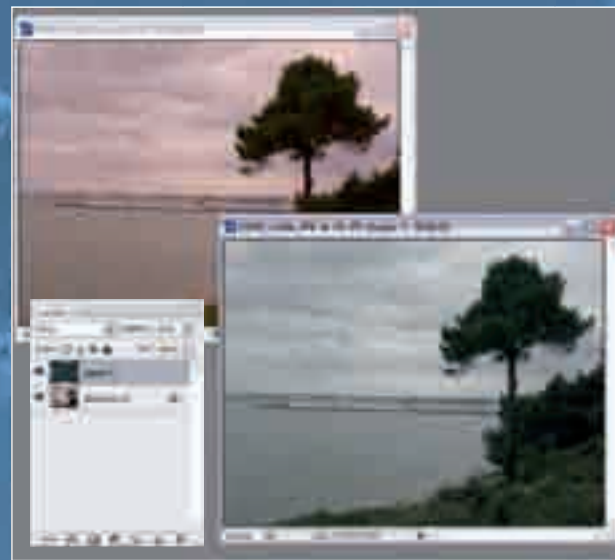
Instantly warm up or cool down the image by applying a Solid Color adjustment layer and changing the blend mode to Color and the opacity to 18-24%. For the warming effect here, use red 235, green 177 and blue 19. To cool down the photo, use red 0, green 34 and blue 205. By adjusting the ambient colour temperature you can produce natural yet starkly different feelings in your image.



24 HOT TIP **Vibrancy without saturation** CS3 users can use Bridge to open images in Camera Raw and optimise them before entering Photoshop. Open Bridge. Select the image. Raise the Vibrancy slider to between +30 and +40. Increase the saturation to between +5 and +10. This gives landscapes realistic colour.

25 Correcting a colour cast

Here is a simple method of correcting a colour cast covering your entire image. Use the Eyedropper to select an area of your image that should be pure white (eye pupils or a clear sky are usually good places to sample). Create a new blank layer and fill it with this new foreground colour (Edit > Fill). Press Ctrl/Cmd+I to invert the colour. Change the blend mode to Color. Reduce the opacity to 10%-60%, depending on the strength of the colour cast.



23 HOT TIP



Enliven flat landscape shots without clipping For CS3 users: For flat, murky images, use the Fill Light slider in Camera Raw to recover highlight areas. Adjust the Recovery slider to tone it down. It doesn't clip highlights or produce harsh edges as the old Brightness/Contrast sliders do.

26 LIQUID LANDSCAPE

Realistic water reflection enhancement



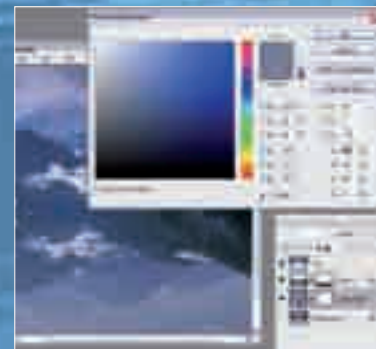
Flip the image, creating the reflection

Select the top half, selecting more than 50% vertically. Hit Ctrl/Cmd+J to copy to a new layer. Duplicate this. Go to Edit>Transform>Flip Vertical. Turn Snapping on; move the image down till it snaps into place below the top half.



Add the gradient mask

Switch the top two layers around so the 'top image' layer is on top, and 'bottom' on the bottom. Hide the background layer. Create a layer mask for the middle (bottom image) layer. Select the black/white linear gradient, hold the Shift key and drag from the bottom of the image edge to the middle of the image. Half the reflection disappears.



Borrow the sky colour for the water

Create a Solid Color adjustment layer and sample a lighter colour of the sky. Here, red is 119, green is 127 and blue is 152. Move this layer beneath the bottom image layer and above the background. Select the bottom image layer and click the Lock Transparent Pixels icon at the top of the Layers palette.

Portraits

27 Changing eye colour

Select the eyes, turn the selection into a mask in the Channels palette. Pick the Mask channel and blur with the Gaussian Blur filter at 3-4 pixels (for this image). Ctrl/Cmd-click the Mask channel, pick the RGB channel and hide the Mask channel. In the Layers palette create a Hue/Saturation layer above the original photo. Set the hue to any colour and increase saturation between +5 and +30. Change the blend mode to Color.



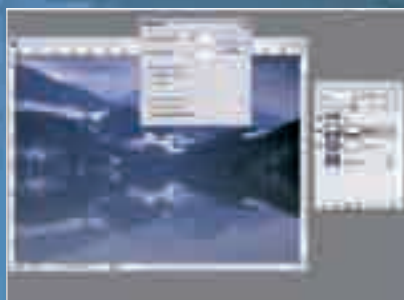
28 Smooth and soften skin tones

Copy the original layer and apply a 5-pixel Gaussian Blur. Apply Filter>Noise>Median at about 6 pixels. Change the blending to Screen at 50% Opacity. Copy the layer, make blending Overlay. Create a Curves adjustment layer. Alt/Opt-click the Layer Mask icon on the screen layer. Paint skin areas with a soft white brush, careful not to paint lips, eyes or hard edges.



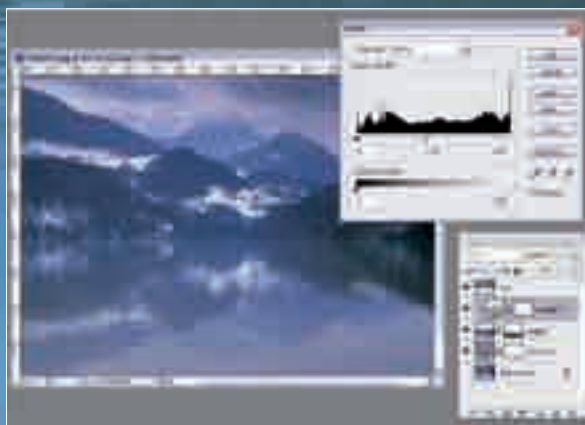
29 Removing unwanted noise

Most of the noise in a digital image is found in the Blue channel – but you can apply filters on a channel-by-channel basis, just as you can for layers. So try applying a slight Gaussian Blur or Median filter to the Blue channel to smooth out unwanted artefacts. You can apply more accurate adjustments by applying them to individual channels in this way.



Displacing water reflections

Go to Filter>Blur>Motion Blur and enter 90° for Angle and 75 pixels for Distance. Click the Lock Transparent Pixels icon to uncheck, and Ctrl/Cmd-click the layer's thumbnail. Go to Filter>Distort>Displace. Enter Horizontal 20 and Vertical 60. Make sure Stretch to Fit and Repeat Edge Pixels are selected. Click OK. Now navigate to the 'WaterDmap.psd' file on this month's CD and click Open.



Final touches

Deselect (Ctrl/Cmd+D) and create a Levels adjustment layer above the bottom image layer. Click OK without making any changes. Clip the levels layer with the layer beneath (Alt/Opt+Ctrl/Cmd+G). Move the left (Highlight) input slider to the right until it reads 233 – and you're done.

Feature

30

Cropping with the rule of thirds



Crosshairs over the area of interest

Generally, you don't want the subject dead centre in your photo. Here's a quick way to use the rule of thirds to guide the viewer's eye. First turn on your rulers (Ctrl/Cmd+R). Then select the Move tool and drag from the ruler out to create two guides that intersect the main area of interest (here, the woman's lower eye).



Divide in half both directions to the edge

In View>Snap, drag the rulers' top-left corner until it snaps over the crosshairs. The origin point moves to the crosshairs. Create two more guides to divide the image vertically and horizontally from the top and left edges of the image to the guides (here 27% horizontally, 23% vertically).



Repeat and crop

Add two final guides on the opposite side of the crosshairs (here 27% horizontally, 23% vertically in the opposite direction). As the crosshair is the origin point, this is easy. Use the Crop tool to crop the grid area. With forethought, you can create this rule of thirds grid in any area of your image.





Chinese painting



美春美

Tutorial starts
on page 28



CHECK IT OUT! TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Chinese brush painting

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1-2 hours

YOUR EXPERT

Lora Sykes

ON THE CD

Chinese painting
doc.psd
ChinesePC
swatches.aco
PC Chinese
brushes.abr
Peony reference
photos
Calligraphy.psd
Stamp.psd

Try your hand at recreating the traditional Chinese brush painting style in Photoshop with custom-made brushes that do the hard work for you

Chinese brush painting is a beautiful art form, with many rules and traditions that take years to learn and perfect. So we really have a challenge on our hands to see if it's possible to recreate this look in Photoshop. However, with the help of a few custom brushes and the trusty blending modes, we will be able to paint China's national flower in this wonderful style without all the years of training!

It must be said that a major part of Chinese brush painting, and something that is taken very seriously, is the theory behind the techniques, materials and subject matter. It really isn't possible to cover every aspect of Chinese painting in one tutorial, but the main point to remember while working through the steps is that Chinese brush painting isn't about representing the subject in minute detail with photographic accuracy. Instead, the emphasis is on

capturing the essence and spirit of the flower with the fluidity and strength of the brush marks and colours you use.

So with this in mind and by utilising the Brush palette options, blending modes and Dodge and Burn tools, you'll discover you really can create your very own digital Chinese brush painting.

You will find all the brushes, swatches, reference photos and starter sketch on the CD – so let's get started!

KEY SKILLS COVERED

What you'll learn

LAYER MODES
BRUSH TIP
SHAPE ROTATION
BLUR TOOL
DODGE AND
BURN

WORKS WITH | PHOTOSHOP 7 OR HIGHER



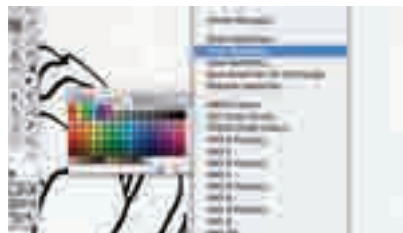


LAYING DOWN THE BASIC WASHES

Start as you mean to go on



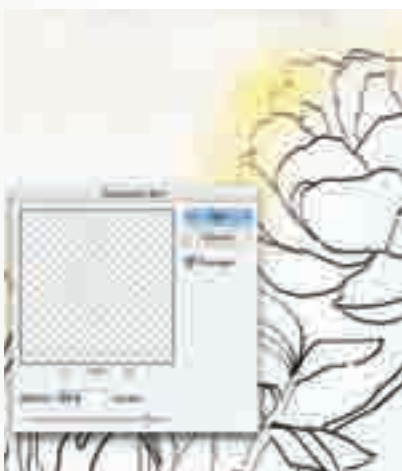
01 Brushes to the ready First of all, copy all the project files onto your desktop and open 'Chinese painting doc.psd'. Now press F5 to open the Brushes palette, click the little black arrow next to the word 'Brushes' and hit Load Brushes. Locate the Project folder on your desktop, choose the abr file called 'Chinese brushes' and click load.



02 Loading the colours To go with the Chinese brushes there are some swatches included with this project, so to load them into Photoshop go to Window>Swatches and bring up the Swatches palette. Now click on the small black arrow at the top right and choose Load Swatches. Again, locate the Project folder and choose the aco file called 'Chinese swatches'. We're now ready to start painting.



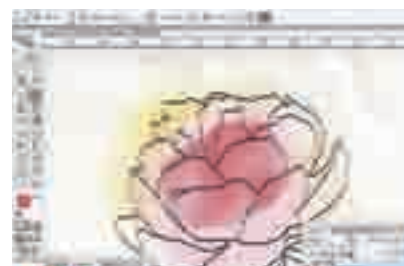
03 Mellow yellow To begin, create a new layer above the rice paper and sketch layers. Pick the pale yellow from the Swatches palette and choose the Chinese Wet 2 brush; change its size to 360px and the brush mode to Multiply. Brush around the edges of the flower heads. Go to Filter>Blur>Gaussian Blur, up the radius to 70px and then click OK. Now change this layer's opacity to 82%.



04 Base coat Create a new layer then select the bright yellow swatch. Using the same brush, dab this stronger colour in two or three places at the top edges of the flower heads. Change this layer to Multiply and its opacity to 29%. Go to Filter>Blur>Gaussian Blur and up the radius to 94.8px. Now we have a lovely base wash to paint the flowers onto.



05 Back to basics We need to get down the basic washes for the flowers. In Chinese brush painting, big bold strokes are the way to start, so create a new layer and call it 'Pink Cover'. Change the size of the brush to 960px, its opacity to 78%. Starting with the pale pink swatch, make a wide circular motion over the entire flower (don't worry about going off the edges!) Now do the same with the mid pink swatch, but reduce the radius of your coverage.



06 Centre stage Still on the same layer, choose the dark pink swatch, up the brush opacity to 100% then reduce the brush size to 442px. With smaller circular movements, paint in the centres of each flower, then change this layer's mode to Multiply. We now have the basic colour washes down for the flowers, going from the dark centre to the paler outer petals.



07 Pale pinks Now we need to start concentrating on the shapes and forms of the petals. Create another new layer and call it 'Light Pink', then start painting individually some of the tips of the outer petals. Remember you don't have to be really neat and stick religiously to the sketch lines, but make sure you leave some of the yellow showing through to get that authentic look.



08 Mid pinks Now do the same for the mid pinks, but concentrate on the areas near the middle. Make a new layer, reduce the size of the brush to 123px, and with shorter strokes and dabs paint the mid sections of the petals following the contours as you go. Look at the reference photos for inspiration, and remember each artistic representation and interpretation will create a different outcome, so don't be afraid to really be bold with your marks and use of colour.



09 Dark pinks Pick the dark pink swatch and make a new layer. Peony petals usually go from light tips to dark centres, so reduce the brush size slightly and lightly dab around the base of the front and side petals. This also creates the illusion the petals are 3D, giving shape and form. Now go to Gaussian Blur and change the radius to 55.1px to soften the brush marks, bleeding this colour into the mid pink.



BUILDING UP THE SHAPE AND FORM

Follow the shapes of the petals when laying down the colours



10 Luscious pinks To stop the flowers looking flat, create a new layer and call it 'Red'. Choose the dark pink swatch and double-click the colour swatch in your toolbar to bring up the Color picker. Change the CMYK amounts to C=28%, M=85%, Y=61% and K=15%, and click OK. Now paint on a few marks, following the contours of the petals where you want a stronger pink. Change the layer's mode to Color Burn and reduce its opacity to 76%.



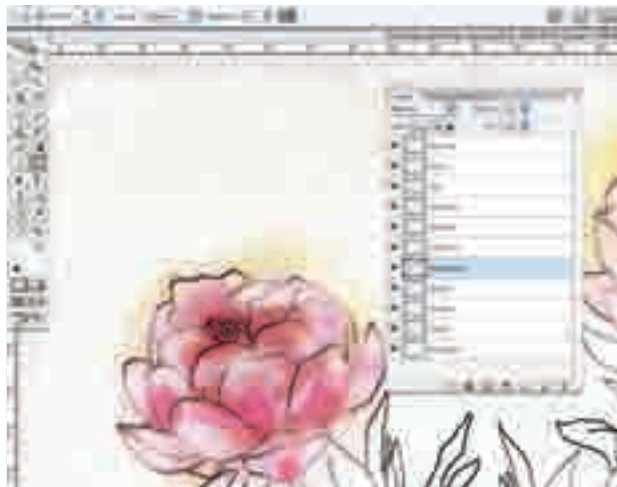
11 Soft highlights On a new layer choose the white swatch, and paint over the tips of the outer petals at the back and sides of the flowers. Dab any other petal tips that you think need lightening. Go to Gaussian Blur and soften the marks with a radius of 34.8px.



12 Outlines To help define the individual petals, Cmd-click on the picture icon on the sketch layer in the Layers palette to select the black outlines. Now create a new layer, choose the dark pink, and with the same brush as before paint loosely over the selection areas on the flowers. Swap over to the mid pink swatch and repeat. This will hopefully give you a good mix of both colours.



13 Fade it out Deselect then go to Gaussian Blur again, set the radius to 18.3px and click OK. Click the sketch layer's visibility on and off to see the new faint outline you've just created for your flower heads.



14 Light and shade

To deepen and darken the centre of the flower in preparation for the stamens, swap over to the Burn tool and choose the Chinese Wet 2 brush, then reduce the size to about 149px. Set the range to Mid Tones and the exposure to 82%. Now click on the Pink Cover layer and then burn in the centres of each flower.



Tools of the trade

Your reference guide

Here are the custom Chinese brushes included on the CD. Throughout the project you will need to swap brushes quite often, so take a good look now to familiarise yourself with each one and its name! There's also a colour swatch reference guide at the bottom for you to check the colour names while you make your way through the steps.



Rough Dry



Drippy Water



Chinese Wet 2



Wet in Wet



Stipple brush



Rolling brush



Centred Stroke 1



Chinese brush 1



Side stroke



Leaf 1



Leaf 2



Leaf 3



Leaf 4

Main colours



Pale yellow



Bright yellow



Dark pink



Mid pink



Light pink



Dark green



Green/blue



Mid green



Light green



Cyan



Black





ADD MORE PIGMENT

Strengthen those colours



15 More colour Even though we want a watery, washy effect, things are looking a bit too washed out! More colour build is needed, so make new light pink, mid pink and dark pink layers, and with each colour in turn reinforce the petals with more strokes, remembering to keep the light-to-dark ratio about the same and to follow the shape and form of each of the petals as you paint.



16 In full bloom The flower heads are almost there, so to see your handiwork reduce the sketch layer's opacity to 27%. Now's the time to see how things are shaping up. It can look a bit of a mess without the structure of the sketch holding it all together, but don't worry – this is how it's supposed to be at this stage!



17 Give nature a helping hand Defining the shapes of the petals still needs a bit of a helping hand, so to stop things looking a mess, create a new layer and call it 'White Outlines'. Choose the Rough Dry brush and drop the size to about 21px or smaller. Pick the white colour swatch and trace over the sketch lines. Don't trace all of them! A few here and there will be enough to separate the petals. Now Gaussian Blur by 2.4px.



TAKE CONTROL OF YOUR BRUSH WORK

Don't just use the brushes at their factory settings; customise to your heart's content in the Brushes palette

Brushes palette To open this palette go to Window>Brushes or hit F5. Here you can change or fine-tune almost every aspect of any brush! In this tutorial we mainly use the options in the Brush Tip Shape section. Click this to bring up the options you see here.

Flip it over Clicking on the X and Y Flip tickboxes does exactly what it says on the tin. X will flip your brush horizontally and Y will flip it vertically. It's a great way to quickly vary the position and look of a brush (in CS and above only).

Original brush

Horizontal flip

Vertical flip



The Angle setting to the rescue! It can be found in the Brush Tip section in the Brushes palette, and it allows you to angle your brush a full 360°. This makes painting the leaves in this tutorial really easy, because you can use the same brush over and over again without it looking repetitious.

Color Dynamics Another little trick to consider when you're creating any kind of watercolour or ink work is the Color Dynamics preset. It allows you to paint with both the foreground and background colours at the same time, which gives a lovely effect of the two pigments bleeding into each other.

Preview window It's easy to check what your brush will look like at a new angle by either viewing it in the handy preview window at the bottom of the Brushes palette, or simply hover the revised brush over the image to reveal the active brush outline.



BRING BACK SOME TEXTURED BRUSH STROKES

Add authentic brush marks

18 Adding texture

The petals are lacking a bit in the brush stroke texture department, and a few dryer brush marks will help make them a touch more authentic. Choose the Stipple brush and reduce the size so it fits the flower comfortably, and with the white paint quickly dab once on each flower near the edges to create a lovely dry brush texture.



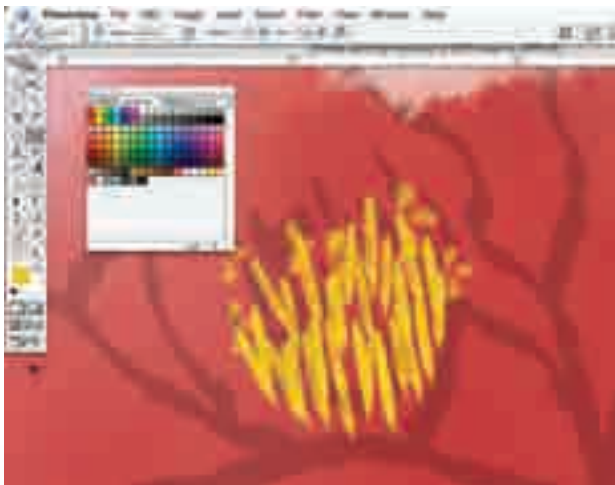
19 Final definition Change over to the dark pink and add one or two dry brush marks with this colour as well, just for good measure, and remember to angle the brush as shown in the annotation on the previous page if you want the brush to follow the form of the petals. On a new layer swap back to the Chinese Wet 2 brush, and with the white paint in the tops of the centre petals, give two or three more dabs.



20 Soften the highlights To make these new highlights bleed into the pinks, go to Gaussian Blur and change the radius to 4px, then click OK. At this stage we need to make our flowers (and indeed the rest of the painting) look like they are soaked into the rice paper, so duplicate the rice paper layer then drag it to the top of the Layers palette and change the layer mode to Multiply.



21 Stamens part one Make a new layer and place it under the top rice paper layer, then choose the Chinese brush1 and reduce its size to 61px. Using single clicks of the mouse to create each separate yellow mark, start painting in the stamens at the centre of the flower. To add a bit of diversity to the direction of the marks, bring up the Brushes palette and angle the brush tip in turn slightly to the left and then to the right for the rest of the brush dabs.



22 Stamens part two

Swap over to the Stipple brush and reduce the size right down, then dab a few times at the tops of your previous brush marks to create the pollen. Voila! The flowers are complete.



Traditional brush painting

Two schools of thought

There are two main approaches to traditional Chinese painting. The 'Xieyi School', which means freehand brushwork or 'Mo-shui' which means ink and water, is recognised for its exaggerated forms and bold brush work. The other approach is the 'Gonbi School' which is characterised by its attention to detail and much finer brush.

This project is based on the techniques of the 'Xieyi School', where the theory behind the painting is that it shouldn't represent the object merely in form but should express the sentiment, spirit and essence of the subject matter. Chinese painters would study and observe their subject for many years so they could truly understand them before attempting to capture all these things on paper.

The choice of materials for Chinese brush painting is also important, and is known as the 'Four Treasures of Study'. The first is the brush, the second the ink, the third is the paper or silk, and the fourth is the ink stone. To read more on the history and understand the theory behind this wonderful painting style, visit www.asia-art.net/chinese_tech_brush.html.





GOING GREEN

Add the stems and foliage



23 Mark out the stems After creating a new layer choose the Chinese brush1, then reduce its opacity to 54% and its size to 401px. Select black as your foreground colour. We are now going to paint in the structure of the main stems, so start by hovering over a section (using the sketch as a guide) and then make single footprint dabs down each stem, remembering to amend the angle in the Brushes palette as you go.



24 Strengthen the marks To add thicker, scratchy brush marks over the top and give the stems some dimension, click the sketch layer and Cmd-click its picture icon to select the lines. Now inverse the selection by clicking Cmd+Shift+I. With the Rough Dry brush at 100% opacity and a size of 27px, sporadically drag the brush inside the selected areas, then change the layer's opacity to 67%.



25 Foliage galore

Painting in the leaves is nice and easy, thanks to there being four Leaf brushes in the set you've loaded into Photoshop. Create a new layer, choose the Leaf1 brush and the lovely light green colour, and start making those leaves appear! To stop the shapes becoming too repetitious, rotate the brush before you create each new leaf.

Tip



Using calligraphy and seals

It's said that a Chinese painting isn't truly complete without its calligraphy and seal. The calligraphy would portray the artist's ideas and emotions through the meaning of the characters; his personality would also be expressed in the way he laid down each mark. The seal would be added by the artist to show his ownership. With this in mind, we did some research and drew some shapes (we won't offend the masters by calling them calligraphy!) for ornamental use in this tutorial. We based them on the characters for spring, fragrance and beauty.



26 Make the colours bleed Using all the different Leaf brushes and greens available, build up the foliage around the tips of the stems. To get the colours to look as though they bled into one another, create a new layer above this leaf layer, and with the cyan swatch add a few more leaves that overlap the existing ones. Next, change this layer's mode to Overlay and its opacity to 39%.



29 Put pen to paper Open 'Calligraphy.psd' that came on the CD. Bring up the Paths palette and there you'll see three separate paths, one for each character. Change the first path into a selection and click back on your layer in the Layers palette. With the Chinese Wet 2 brush, wash over the selection area.



27 Loose leaf definition To add a bit of definition to the different leaves, choose the Rough Dry brush and drop the size to 10px. Now, with black set as the foreground colour, loosely draw in the edges of a few of the leaves. Don't go too crazy, because it will ruin the Chinese brush paint effect!



30 Load the brush with ink Now change over to the Drippy Water brush. Brush from the centre outwards, but don't go all the way to the edges. Swap over to the Rough Dry brush for these areas, making the most of its scratchy line marks. Now deselect and drag this layer to the main flower painting.



28 Time to tidy up With the main part of the painting finished, it's time to neaten up the stems. If, like ours, they extend over the flowers, use the Eraser tool set to the Wet in Wet brush and gently brush up from the stem to the flower on the stem layer to fade out the harsh blacks, creating a soft wash effect.



31 Dodge... To make the calligraphy look real we need to create areas where the ink is dense and also areas that look like the brush is low on ink. To do this, choose the Dodge tool and set the brush to Wet in Wet at 480px. Change the range to Shadows, click around the edges a few times then use multiple clicks in the same position to really lighten a few areas.

32 ...and Burn

Swap over to the Burn tool and set the brush to Chinese brush1. Reduce its size to 504px and burn in the centre area. Use the tip of the brush to burn in a few of the extremities. Once you're happy with the effect, go to Edit>Transform>Scale and reduce the character's size so it sits neatly on the right-hand side.



STAMP YOUR AUTHORITY

Finish off the painting with your seal of approval



33 Stamp selection The 'Stamp.psd' is on the CD, so you could open this up and simply copy it over to the main document, but if you want to create one of your own, this is how it's made. First Cmd-click the sketch layer in order to bring up a selection. Now drag this over to a new 10cm x 10cm document. Next, go to Select>Modify>Expand, type in 8px and then click OK.



35 Add some print texture Choose a darker red for your background colour then go to Filter>Grain, change Intensity to 69, Contrast to 55 and Grain Type to Clumped, and click OK. This will help the design merge into the rice paper and will stop the stamp looking too digital. Now drag this layer over to the main document and scale down to the size you want it to be by using the Transform tool under Edit.



34 Create a circle Choose a bright red for the foreground colour and fill the selection. To trim the design down to a circle, choose the Elliptical Selection Marquee and starting from the middle of the document hold down Shift+Alt as you click and drag outwards to create a perfect circle. Before you deselect, hit Cmd+Shift+I to inverse the selection and then press Delete.

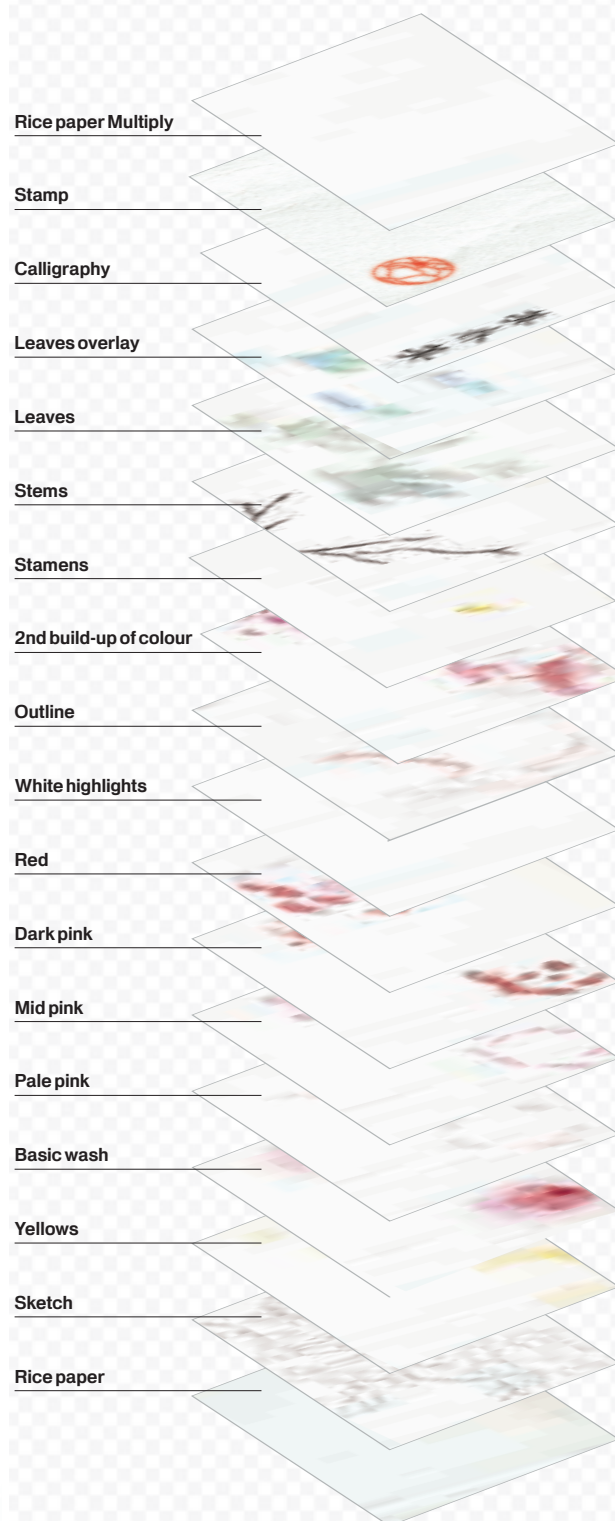


36 Blur, blur and more blur Duplicate the stamp layer, and with this duplicate go to Filter>Blur>Gaussian Blur and change the radius to 16.4px. Duplicate the original stamp layer twice more, making the Gaussian Blur 5 pixels on one and about 20 pixels on the other to accentuate the strength of the red and soften the blur, giving the effect of ink rather than pixels. Merge these layers and change to Multiply.



Layer structure

There are quite a few!



BEFORE



KEY SKILLS COVERED

What you'll learn

FEATHERING
CUTTING
OUT USING
CHANNELS
LENS BLUR
FILTERS
ADAPTING
DEPTH-OF-FIELD
EFFECTS



AFTER

Recreating shallow depth-of-field

Enhance any portrait or still life shot with a shallow depth-of-field effect using the ingenious Lens Blur filter in Photoshop

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

45 minutes

YOUR EXPERT

Matthew
Henry

ON THE CD

DOF1 before.jpg
DOF2 before.jpg
DOF3 before.jpg



Depth-of-field is the term used to describe the distance that detail appears in focus in front and behind the point you focus on in-camera.

A winding landscape shot of the Yorkshire dales whose grassland in the foreground appears just as sharp as the peaks in the far distance can be said to have large depth-of-field. Conversely, a head and shoulders portrait of a bride on her wedding day that shows only the face in focus, while the scene behind disappears into a creamy blur, can be said to have shallow depth-of-field.

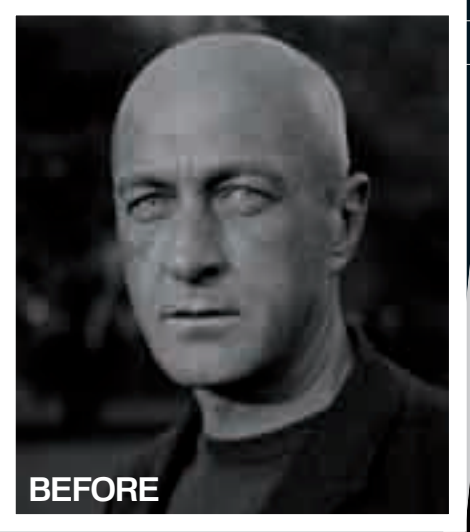
Typically it's desirable to have large depth-of-field in a landscape shot, as you want the viewer to consider the scene as a whole. However, when you're shooting portraiture or still life, you are more likely to want to focus attention on the main subject, and away from any distracting background information, making shallow depth-of-field the best option.

The choice of lens aperture, the focal length of the lens itself and the proximity to a subject all have an effect on depth-of-field, and it's not always possible to produce the effect you want because of these factors.

Very bright sunshine may mean that you have no choice but to use a large aperture, for example, or you may not be able to move far enough back from your subject to use a longer focal length. In both cases you are liable to end up with large depth-of-field. The reverse situation will give you shallow depth-of-field.

It's not really possible to suitably sharpen a blurry image, but we can blur a sharp one, meaning that while Photoshop cannot produce large depth-of-field out of a shallow depth-of-field capture, it can make shallow from large – great news for fans of portraiture and still life.

WORKS WITH | PHOTOSHOP CS, PHOTOSHOP CS2, PHOTOSHOP CS3



BEFORE



AFTER



BEFORE



AFTER





RECREATE THAT WIDE APERTURE LENS LOOK

Shallow depth-of-field is the easiest to recreate



01 Select the face Open up a portrait and duplicate the background layer with Ctrl/Cmd+J. Press Shift+L to cycle through to the Polygonal Lasso tool. Now make a rough selection of the mask of the face as shown. When finished, press Q to enter Quick Mask Mode.



02 Feather the selection Now go to Filter>Blur>Gaussian Blur and increase the radius until you get a nice smooth transition on the edge. Next, press Q again to enter Normal mode and with the selection still active, click on the Save Selection as Channel button in the Channels palette.



03 Blur the remaining areas Now use Ctrl/Cmd+D to deselect and go to Filter>Blur>Lens Blur. Select your channel from the Source drop-down menu, which will be called Alpha 1 by default. Check the Invert box under the Radius slider. Increase that slider to suit before pressing OK. You can reduce the effect by lowering the layer opacity.

04 Pen tool for hard edges If you want to keep the whole of a subject's head sharp, and blur just the background, the entire outline needs cutting out. If they're bald or have a shaven head, you can use the Pen tool, convert to a selection then use the technique from the previous page.



05 Create a new channel If your subject has hair you need to try and cut it out. Channels offer the best solution. Duplicate the background layer with Ctrl/Cmd+J and select the channel in the Channels palette that provides the best contrast between hair and background, then drag it to the Create New Channel button.



06 Alter Levels endpoints With this channel selected, go to Image>Adjustments>Levels. Now bring the black and white sliders in a little to increase contrast, being careful not to go too far and destroy the subtle grey tones at the hair edges.



07 Dodge and Burn Select the Dodge tool and set it to Highlights and 100%. Work over whichever is lighter, background or hair, being careful not to touch the hair edges. We want all light tones except the edges to be pure white. Pick the Burn tool and set it to Shadows, 100%. Do the reverse, again avoiding hair edges.



08 Complete the mask Next, Dodge and Burn the hair edges but this time at 20% Exposure and work over once only. Use 100% Dodge and Burn for the rest of the image if contrast is suitable, otherwise you can cut out solid edges with the Pen or Lasso tool and paint the selected area using a black or white brush.



09 Work with your mask Click the RGB channel, then go to Filter>Blur>Lens Blur and select the new channel from the Source menu, using Invert if necessary before increasing the radius to suit. Go back to the channel mask to make changes if required.





USING LENS BLUR FOR MID-GROUND SUBJECTS

Mid-ground subjects need different work to foreground subjects



10 Duplicate the background layer

For mid-ground subjects we want to blur both the foreground and the background for shallow depth-of-field. Start by duplicating the background layer with **Cmd/Ctrl+J**. Now select the Channels palette.



11 Create a new alpha channel Click the Create New Channel icon to create a new alpha channel, then click the RGB channel so you can see your image again. Now select the Rectangular Marquee tool.



12 Mark out your focus area Next, draw a rectangle across the subject you wish to remain in focus, so that it's slightly larger in height but with a width that goes across the entire image. Now hit **Q** for Quick Mask Mode.



TRICKS OF THE TRADE

Getting that authentic look

Levels boost A quick Levels boost increases the contrast of our duplicated channel. We can now suss out how to separate the subject from the background using black and white tonality.

Splitting hairs The hair here is darker than the background, so is easy to separate with channels. We darken with the Burn tool, avoiding the hair edges so as not to destroy subtle detail.

Dodge and Burn The hair edges can be worked over once only with the Dodge and Burn tools at 20% Exposure. We can always come back and go harder if necessary.

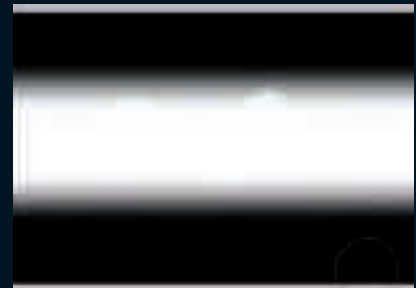


Dodge tool As the background is lighter than the hair, we want to lighten this using the Dodge tool. Again, we want to ensure we don't touch the hair edges at 100% brush Exposure.

Paint it black The skin here is too similar to the background to be separated with Dodge and Burn, and the clothing lighter rather than darker, so we make a selection instead and then paint in with black.



13 Feather the focus area Go to **Filter>Blur>Gaussian Blur** and increase the radius until the rectangle is nicely feathered. Now take a hard-edged white brush and paint over the subject itself to remove any trace of the mask that may have spilled over when feathering.



14 Transfer selection to channel Press **Q** to get back to Normal mode when you're done. Select the new channel we created earlier and make sure your foreground colour is set to white. Now hit **Alt/Option+Delete**. Deselect with **Ctrl/Cmd+D**.



15 Use new channel for lens blur Now click back to the RGB channel. Go to **Filter>Blur>Lens Blur** and set Source to the new channel (Alpha 1 by default). Click the Invert box, and increase the Radius slider to suit. OK the dialog then drop the opacity of the new layer if the effect looks too strong.







KEY SKILLS COVERED

What you'll learn

EXTRACT FILTER
SELECTIONS
FILLING AREAS
WITH COLOUR
LAYER FOLDERS
COPYING
COLOURS AND
FOLDERS
LAYER STYLES
LINE TOOL
LEVELS

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1.5 hours

YOUR EXPERT

Mark
Shufflebottom

ON THE DISC

Girl- V2.psd
Girl- V9.psd
finished.jpg

Create Warhol-style retro screen prints

Andy Warhol's classic Pop Art screen prints transformed art in the Sixties. Now you can create the same look without all the mess of screen printing



In this tutorial we're going to take a look at the hugely popular art movement of the Sixties pioneered by Andy Warhol and known as 'Pop Art'. Pop Art has more in common with the printing process than with other art movements, which rely on paint and brushes.

Warhol instead pioneered the use of inks and silk screens to create masked templates which enabled ink to pass through the porous silk screen onto the canvas. This form of producing art allowed Warhol to make many duplicates of the same images, but in order to experiment, the images were created with different coloured inks. The images were then laid out in grids in his New York studio, creating the distinctive repetitive look of Warhol's art.

Today we don't need to turn to the process of silkscreen printing to get the same effect. Harnessing the power of

Photoshop, we can reduce the detail of images and add bold swatches of colour to our own grid of images. By placing all the layers that make up one image into a layer folder, we can easily duplicate the whole folder to experiment with different colour schemes.

Once we've duplicated the layers that make our simulated screen print, the Layer Styles palette gives us the Color Overlay option, which makes for quickly changing colours of any particular layer so that recreating a Warhol series of images can be achieved with relative ease.

Photoshop's Line tool will be used to create the customary white space between each of the images that would have been the gallery wall when the prints were hung.

Who knows what mass-produced artwork Warhol would have come up with if he'd had access to the production tools available to us in Photoshop!



EXTRACT THE GIRL

Crop the image to an appropriate size and cut the subject out



01 Crop the image Open Photoshop and choose an image you wish to transform. Our image is landscape and we need a portrait image of the girl, so we've cropped the image down. Drag the background layer to the New Layer icon to duplicate the layer. Turn off the visibility of the background layer.



02 Extract the image Go to Filter > Extract and choose the Edge Highlighter tool. Hold Ctrl (PC) or Cmd (Mac) and highlight the edge of the girl's shoulders from her hair to the edge of the document. Choose a larger brush (50 pixels) and paint the edge of her hair quite loosely to get all the wispy parts – you don't need to be too precise.



03 Purple power Select the Fill tool inside the Extract filter. Click inside the girl's head and she will turn purple as shown. Now, on the right choose the Preview button. If it looks good press OK to extract the image. It doesn't have to be too accurate because we're going to lose a lot of detail in the next step.



PHOTOSHOP CS, PHOTOSHOP CS2, PHOTOSHOP CS3 | WORKS WITH



REDUCE THE DETAIL

Change the image to black and white, ready to add bold colours



04 Drop the colour Once you've extracted the image go to Image>Adjustments>Desaturate. Now we'll remove much of the greyscale detail. Press Ctrl+L to open the Levels dialog and drag the Black and White input sliders towards the middle as shown, then hit OK.



05 Back to black Rename this layer 'White'. Select the Magic Wand tool and change Tolerance to 1, uncheck Contiguous and Sample All Layers. Now click on the black area. Press Ctrl+C, then Ctrl+V – this will paste the black into a new layer. Name this layer 'Black'.



06 Golden hair Choose the White layer, and in the Select menu choose Load Selection and press OK in the pop-up window. Add a new layer, naming it 'Hair' and fill the selection with a deep golden colour. Make sure this new layer is below the Black layer. Next, we'll remove this colour from her face.

07 Select and delete

Use the Lasso tool to select around the hair – remember there's some hair under the hand, so hold Shift to add another selection. Go to the Select menu and choose Select>Invert and then hit the Delete key to remove the hair from the face. Press Ctrl+D in order to deselect.



08 Colour the skin

Choose the White layer again and go to the Select menu, choosing Load Selection. Click OK in the pop-up menu and then create a new layer. Fill the selection with a light pink colour and deselect. Now choose the Lasso tool and select the white areas on the girl's blouse and delete them. Repeat for the eyes and teeth.



The Pop Art story

New York's most famous factory



Andy Warhol became famous in the Sixties in a studio he named 'The Factory' in the midst of the New York arts scene. He was catapulted to fame with a movement called 'Pop Art' which sought to strip images to their most raw form, sometimes just an icon – be that brand name or celebrity. Warhol sought to remove all traces of the artist in the production of his images, and to do this he turned to the process of silkscreen printing. The silkscreen printing process involves taking a large piece of silk, polyester or nylon and blocking off areas, usually from a stencil, to stop the paint. Paint is then dragged across the screen and makes its way through the porous section and onto the canvas. In a bold move, Warhol employed this technique to make art a mass-produced artefact, relegating the role of artist to that of machine operator. You can explore some of Warhol's work at the Museum of Modern Art (www.moma.org).



09 Delete the whites

Rename this layer 'Skin'. Choose the White layer again and select the Magic Wand tool, turning on the Contiguous option. Select the white areas on the blouse and hit Delete to remove them. This will allow the background colour to show through on these sections.





CREATE THE MONTAGE

Create coloured backgrounds that will set the scene for placing the girl

Tip



Adding white lines

Adding the white lines between the coloured background swatches is easy. Choose white as the foreground colour. Select the Line tool and change the width of the line to around 50 pixels, then hold Shift as you drag down one of the guides. The line should snap to the guide. Hold Shift to add further lines; these will all appear on the same layer.

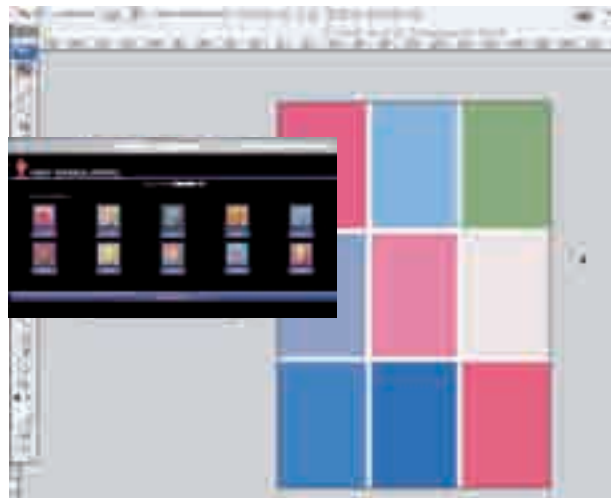


10 Paint the mouth Create a new layer and name it 'Mouth'. Turn off the visibility of your other layers and turn the background layer back on again. Now use the original image to paint in the mouth on your new layer. Use a red colour with the Paintbrush. When done, turn off the background layer and turn your other layers back on again.

11 Warhol-painted eyelids Create a new layer and either paint in the eyelids or use the Pen tool to draw the area as shown on the right. This just about covers creating the basic Warhol effect for the face. The next step will be to set up our composition document and start creating the background colours as a base to our finished piece.



12 Create a new document From the File menu choose New. Create a new A4 document at 300 pixels per inch. Make sure you can see your rulers (View>Rulers) and drag guides in from the left-hand ruler at 70 pixels and 140 pixels. Now drag in guides from the top ruler at 99 and 198 pixels down the document.



13 Fill the background

Use the Rectangular Selection tool to select each section and fill the areas with colours as shown on the left. If you search the internet for Andy Warhol's Marilyn Monroe print, you can select the same background colours. When done, select the Line tool and make the line 50 pixels thick and add lines at the guides as shown, then name this layer 'Grid'.



14 Copy over the girl Go back to the image of the girl you've been working on. Create a new layer folder and drag all the layers in that we've created. Name the folder 'Face 2', drag this over to the new document with the coloured panels and place the girl's face under the grid of white lines as shown.



15 Scale down the image Make sure the girl is positioned over the centre rectangle. With the Face 2 folder selected, go to Edit>Transform>Scale. Hold down Shift+Alt and drag a corner handle so the girl is positioned as shown – just larger than the centre rectangle – then double-click to accept the changes.



16 Trim the layers Use the Rectangle Selection tool and select around the white square, then choose Select>Inverse. Now select the Black layer and hit the Delete key. Select the Face and White layers in turn and again hit the Delete key, which will trim the edges to fit inside the white lines. Press Ctrl+D to deselect the area.



THE TECHNIQUE BEHIND THE ART

Achieving that distinctive Warhol style

Less is more Reducing the detail in the girl is the key to making this style work. Remove the colour information and adjust the levels so that only key detail remains.

Bold colour Select areas of the girl's face and fill them with bold colours in the style of Andy Warhol's screen printing process. Adding these flat areas of colour will give you exactly the right look.

Tip



PC screen grabs

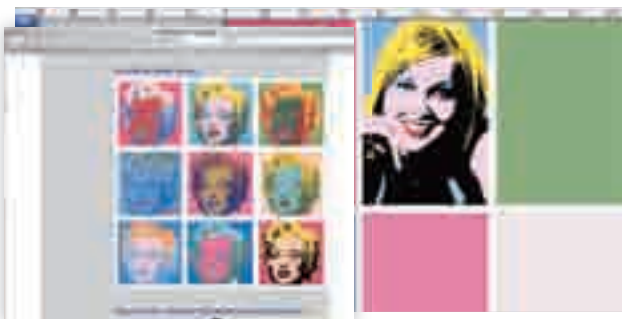
To take a screen grab using a PC, click the Print Screen button on your keyboard (hold it for a while). Then in Photoshop, create a new document and paste the grab into that document.

Marilyn Choose the correct colour by referring to Andy Warhol's image of Marilyn Monroe. This image and other classics like it can easily be found on the internet.

Perfect background Coloured rectangles make the perfect backdrop for the different images of the girl's face. This is trademark Warhol – repetition with slight changes to each image.

White lines Use the Line tool to add thick lines of white between the coloured sections. Often these lines would be used to separate images hung in sequence in the gallery.

Just right The black area, although changed to different colours, is a crucial part of the image because this has just the right detail to let the girl still be recognisable.



17 Sample colour Select the Face 2 layer folder, and with the Move tool click on the canvas and move the face up to the second rectangle. Go to www.cs.brown.edu/courses/cs024/imagesArt.html and take a screen grab (Ctrl+Shift+4) of the classic Warhol image. Open this up in Photoshop and select the Eyedropper tool. Now click on the dark colour of the face on the second Marilyn Monroe head in the Andy Warhol image. It should be a green-blue colour, which appears as a swatch at the bottom of the Tools palette.



18 Use the colour Open the Face 2 layer folder if it's not open already, and double-click the Black layer. In the Layer Properties select Color Overlay and the black will turn red. Double-click the red swatch and in the Color Selection pop-up choose the foreground colour from the toolbar.



19 Repeat for any other layers Click OK to close the Layer Styles window. Most of the other layers should be almost the same colour as the second Marilyn Monroe image in the Andy Warhol image. If not, repeat the process of selecting the colour and choosing Color Overlay in the Layer Styles pop-up window.



DUPLICATE HEADS

Copy the heads and start experimenting with colour

20 Duplicate the face

In order to create the other faces we simply need to duplicate the Face 2 layer folder. Drag it to the New Layer icon, and the whole folder including layers will be duplicated. Rename this layer 'Face 1' and then with the Move tool drag the face to the first rectangle on the document.



21 Select colours

Open the Face 1 folder then select the Marilyn Monroe image again. Use the Eyedropper tool to select the relevant colour for each area of colour. Then in the composition document, select each layer in the Face 1 folder and add that colour in the Color Overlay section of the Layer Styles pop-up window.



22 Duplicate the layer folder

When you have managed to change all the colours for the first girl, drag the Face 1 layer folder onto the New Layer icon to duplicate it. Rename this folder 'Face 3' and move the face into the third rectangle with the Move tool. Continue changing the colours as you did in the previous step.



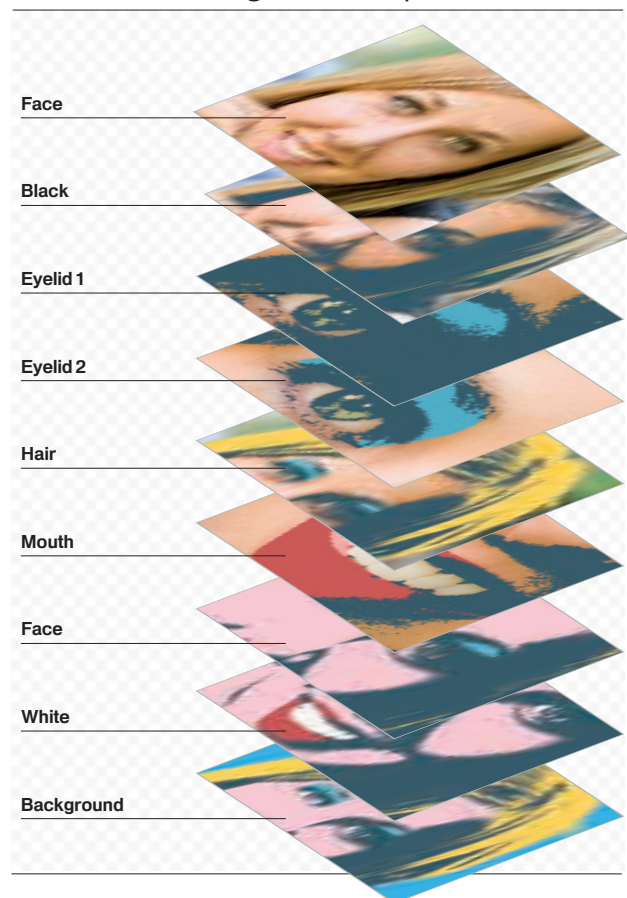
23 Continue the faces

Continue repeating the last step until all the faces have been completed. Save, and if necessary flatten the image. You've now successfully turned an image into an Andy Warhol-style screen print! If you want to experiment further, try choosing your own colour schemes.



Layer structure

The making of a masterpiece





Adjustment layers

Achieve maximum control over the quality of your image with minimal destruction, using the Layers palette's Adjustment option



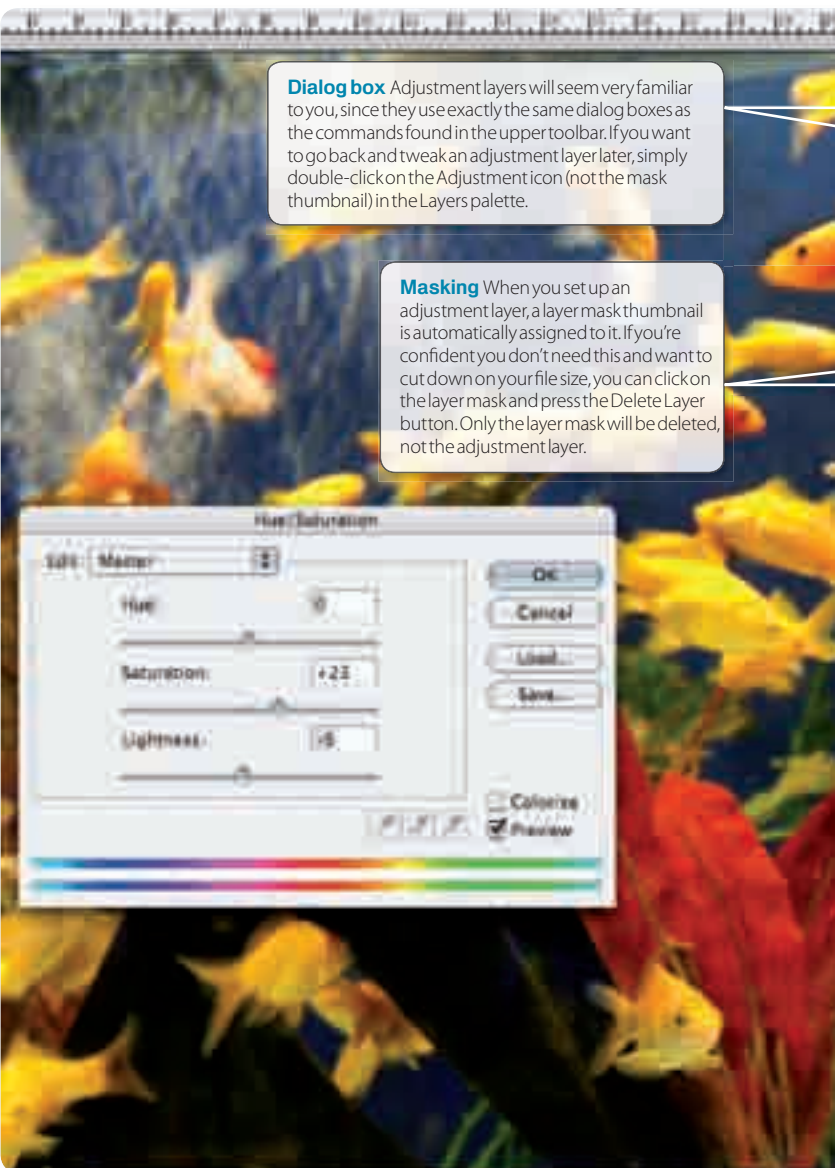
Almost all the features found within the Image> Adjustments palette in the upper toolbar can be applied to your image in a non-destructive manner with the use of the Adjustment Layers function.

This offers the ability to apply many different image adjustments or tweaks such as Gradient fills to your image on a new layer. As with layers, you can easily change the order of an adjustment layer in the Layers stack, apply a mask to limit the effect of an adjustment, or simply get rid of it if you're not impressed with the effect. Adjustment layers can be saved in both PSD and TIFF format, so if you're mid-way through a project you can save your image without any destruction to adjustments you've already supplied.

Although this all sounds superb, it can be extremely easy to get into the bad habit of opting to use the commands in the upper toolbar rather than creating an adjustment layer. This may save you an inky wincy bit of time during your design process, but the benefit of being able to fall back on an adjustment layer during the later stages more than makes up for the extra effort on your behalf. Let's have a look to see what you can do with them...

Dialog box Adjustment layers will seem very familiar to you, since they use exactly the same dialog boxes as the commands found in the upper toolbar. If you want to go back and tweak an adjustment layer later, simply double-click on the Adjustment icon (not the mask thumbnail) in the Layers palette.

Masking When you set up an adjustment layer, a layer mask thumbnail is automatically assigned to it. If you're confident you don't need this and want to cut down on your file size, you can click on the layer mask and press the Delete Layer button. Only the layer mask will be deleted, not the adjustment layer.



Working with Levels

Control the exposure of your image

If you want to adjust colour tones and play with exposure in your image, experiment with Levels. You may find colour tones vary once you apply editing effects. To balance this out, think about the position of your Levels adjustment layer. The Levels command works in the same way as the command in the upper menu bar, so you can adjust shadows, midtones and highlights using the peaks and troughs of the graph as a guideline. For greater accuracy, place the Levels adjustment at the top of the Layers stack. You could also apply a Curves dialog to gain more control.

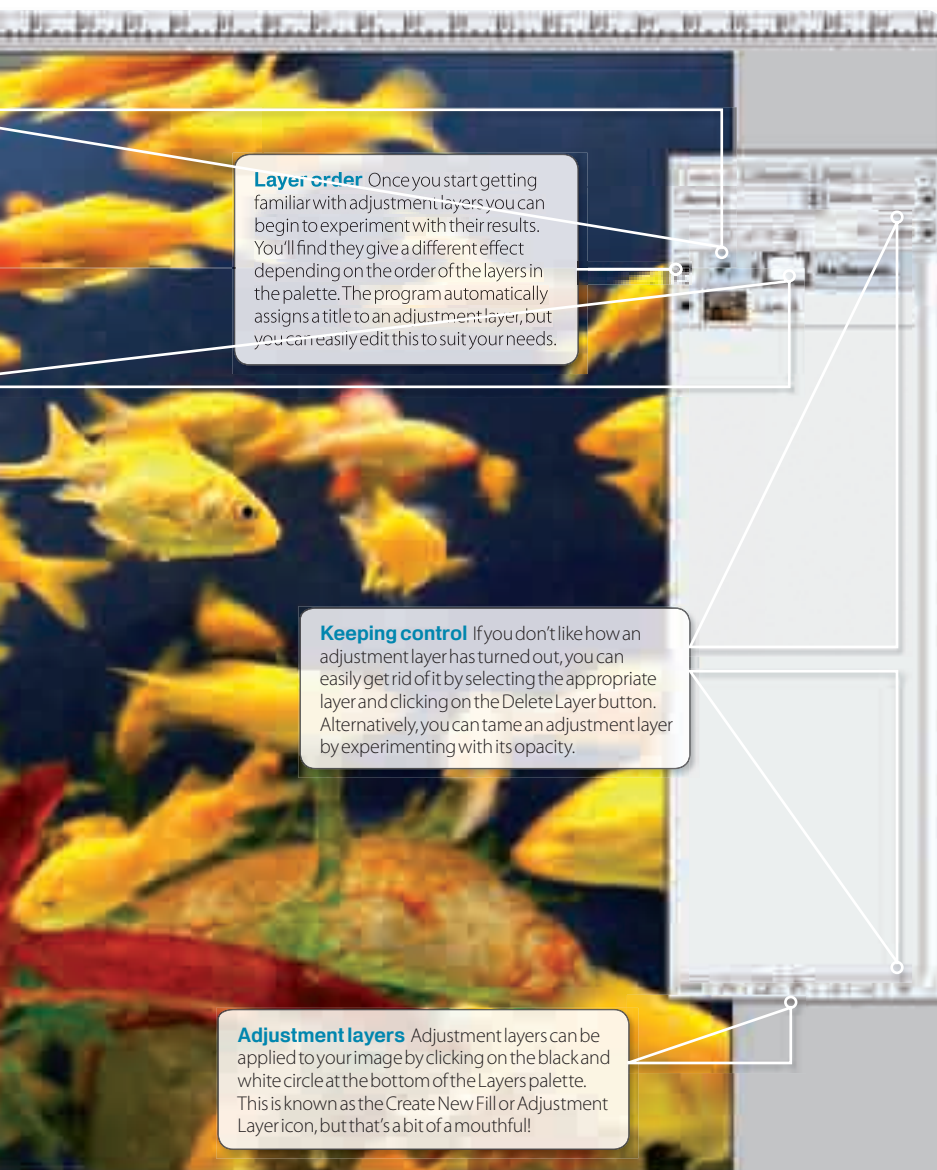


Black and white

Create perfect monochrome images

If you're lucky enough to have got hold of Photoshop CS3, you can create perfect monochrome images using the new Black and White command. This feature acts as a glorified Channel Mixer and can be used to tweak separate channels to adjust the appearance of your black and white tones. If you want to give your image an aged look, this could be the perfect option. Simply check the Tint box at the bottom of the dialog and adjust the slider with a yellow tint to give your image a sepia appearance.



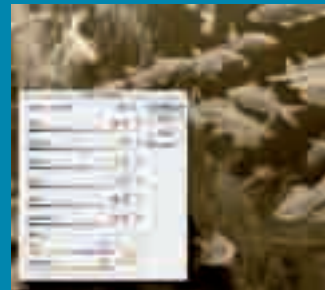


Sepia images

Give your designs an antique effect



Using adjustment layers you can experiment with effects such as sepia antiquing, safe in the knowledge you can edit whenever you like.



01 Black and white Open your image; hit the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette. Select Black and White then mark off the Tone checkbox to give a sepia look. Increase the saturation to 31% to boost the sepia colours.



02 Smart Filters Click Layer 0 and convert it ready for a Smart Filter via Filter>Convert For Smart Filters. An icon appears on the thumbnail. CS3's Smart Filters offers ultimate control over filter application, but if you use an older version you can do the next step without it.



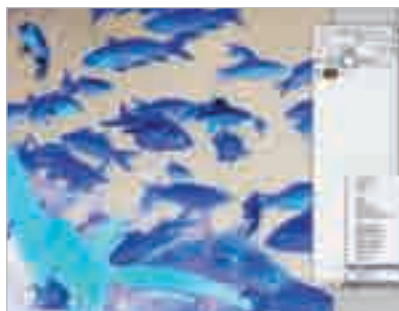
03 Give it some texture An aged photo doesn't look very convincing with smooth tones. Get around this by applying some noise. Go to Filter>Noise>Add Noise, opt for Uniform and hit Monochromatic. Alter the slider to 18.92%.



Inverting

Reverse the colour tones in your image

As well as applying fixes to your image, adjustment layers can totally transform its appearance. For a solarised effect try using Invert. There's nothing fancy about this as it does just what it says on the tin, but you can really get creative if you apply a layer mask and mix the effect of the inversion. It's best to use this effect on an image with clearly defined subjects, otherwise it can look jumbled. If you're not happy with the inversion, apply a Levels or Curves adjustment so you can really experiment with boosting colour tones. The beauty of applying an inversion on an adjustment layer is if you don't like the effect you can delete the layer and go back to the original without losing any other handiwork.



Posterizing

Get creative with your graphics

If you want to work with non-destructive filters and have access to CS3, use the Smart Filters – they're similar to adjustment layers and can be very helpful. There aren't many options for radically altering the look of an image using adjustment layers, but you can quickly whip up a rough outline of its elements using Posterize. The lower the levels the more drastic the effect, and the less detail will appear. Moving the Levels slider left or right alters the effect.





FISHY BUSINESS

Use adjustment layers to create a colourful aquarium



01 Invert it Open up Fish_ copyrightSueHexam.jpg and then press Create a New Adjustment or Fill layer. Select the Invert option. We're going to set about making the orange fish look even more colourful, and this blue is a good starting point.



02 Masking Click on your adjustment layer and add a layer mask. We want to unmask a few fish to free them from the effects of Invert. The easiest way to do this is to apply a layer mask to the whole image with a black foreground colour, and then unmask various fish with a white foreground colour.



03 Duplicating We want to duplicate both the background layer and the layer mask so we can start experimenting with the colour tones of the fish. Do this by dragging each layer on the Create New Layer icon and make sure they're positioned above your original two layers.



04 Colour changing With the second background layer selected, use the Lasso tool to draw a quick selection around the fish. Create a new Hue/Saturation adjustment and change the settings to Hue +28, Saturation -31, Lightness -5. This should alter the appearance of your fish from a bright blue to a subtle purple.



05 The second fish Draw around another fish with the Lasso tool and select the Hue/Saturation adjustment layer again. Alter the settings to Hue -133, Saturation -30 and Lightness 0 to give the fish a green tint. Don't worry about any unruly edges for now. We can sort them out later.



06 Multi-coloured Go to town with the colours of your fish, experimenting with different colour tones. Remember, you can only apply this on the fish which are blue from your Invert step, because these are the only fish that have a layer mask applied to them. Try and keep duller tones on the fish towards the back.



Merging

Tidy up your Layers palette

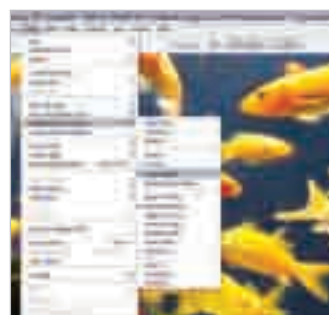
You can merge an adjustment or fill layer in several ways. As with normal layers, you can merge it with the layer below, with the layers in its own grouped layer, with other selected layers and with all other visible layers. However, it's not possible to merge down into an adjustment layer. Be aware that if you're merging an adjustment layer the adjustments can become rasterized. This means it will be impossible to edit your adjustment layers if you change your mind on a setting. It's worth remembering that adjustment and fill layers whose masks contain only white values don't add much at all in the way of file size, so it's not necessary to merge these layers in order to cut down on space.



Changing layer contents

Altering the type of adjustment layer

If you change your mind about an adjustment layer choice and want to apply another, there's a quicker way than deleting your adjustment layer and adding another. Select the adjustment layer you want to change in the Layers palette, and in the upper toolbar go to Layer > Change Layer Content. The list in the upper toolbar of the adjustment layer options will be identical to that in the Layers palette. Once you've chosen your alternative, the type of layer will change in the Layers palette.





07 Tidying up It's time to start tidying up the masking of the fish. You can see which Hue/Saturation layer is connected to which fish by Ctrl/Cmd-clicking on the appropriate mask. Use a black and white foreground colour to tidy up the edges.



08 Invisible Now we've cracked the colours, we can get rid of the mask at the top of the Layers palette. It's always best not to delete masking layers until the very end because you never know when they can come in handy. Instead, switch off the visibility of this layer. You'll notice the colours blend in a lot better now.



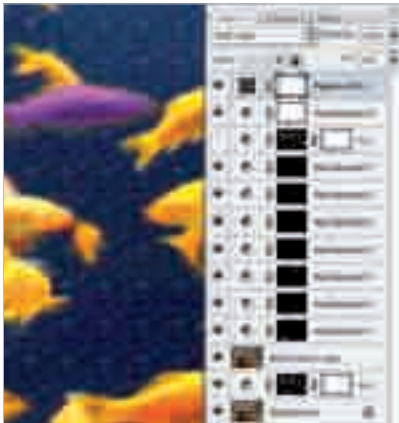
09 Colour boost Let's boost the colours a little bit more by adding another Hue adjustment layer. Select the top hidden layer and then add another adjustment. Boost the Saturation levels up to +32 and then press the Save button.

Tip

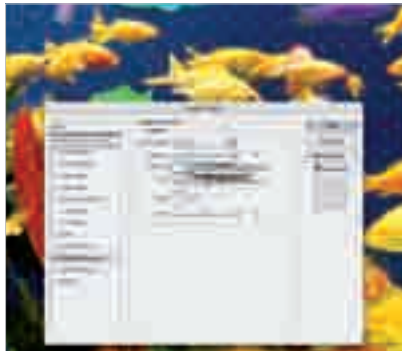


Adjustment masking

Bear in mind that adjustment layers come complete with an active layer mask which you can use to apply selected adjustments to your image, just as you would be able to do with any layer.



10 Adding bubbles Now let's add a bit of texture. Create a new Pattern adjustment layer and locate the pattern 'Bubbles'. Lower the Fill of this layer to 44% and change the blending mode to Soft Light.



11 Gradient Overlay Click on the Add a Layer Style option at the bottom of the Layers palette and choose Gradient Overlay. Open up the Simple gradients by clicking on the little arrow that appears once you expand the Gradient drop-down menu and choose a blue colour. Change the blending mode to Overlay and lower the opacity to 32%.



12 Finishing off You're now done. If you're happy with all of your colour tones, flatten the layers by clicking Layers>Flatten Image. Remember to save your work. You now have an extremely colourful tank full of fish!



Colour checks

Do you really need an adjustment layer?

Before you start adding adjustment layers to your document make sure that your calibration settings on both your monitor and your printer are accurate. Unless you know the image you're working on particularly well and have a hard proof to work on, it's not a good idea to assume that your monitor's settings are correct and to start applying hefty adjustments – you could do more harm than good. There are plenty of affordable consumer colour kits on the market which are reliable and accurate, but the choice can be a little confusing. Take a look at www.colourconfidence.com for a broad range of good calibration products.



Good housekeeping

Get into the right habits

Before applying layer masks it can be good to get into the habit of making sure your images are of sterling quality. Leaving all common editing tasks such as straightening, cloning and removing flaws like blemishes until after you've corrected your colour, will only mean you have extra work to do at the end. Before you start dabbling in adjustment layers you should also make sure your original image is safe, either by making certain you have a copy of the image stored away or duplicating the background layer before you start. Once you get into the habit of doing all these tasks, you won't even have to think about it.



AFTER



BEFORE



When a single image is not enough, try using the tools in Photoshop CS3 to create a stunning panorama. This tutorial is taken from O'Reilly's brand new book *Learning Photoshop CS3*

KEY SKILLS COVERED

What you'll learn

CREATING PANORAMIC IMAGES
USING NEW SMART FILTERS
DISCOVERING NEW SELECTION FEATURES
CREATING VECTOR SHAPES AND TEXT
SAVING YOUR WORK

Panoramic views



Relax and have fun with this lesson. You will complete a fast-paced exercise that incorporates many of the new features in Photoshop CS3.

Use this lesson to discover the possibilities Photoshop CS3 has to offer. Don't worry about absorbing all of the information about these features right away, as they are covered in more detail in the book *Exploring Adobe Photoshop CS3*. You don't have to be an expert to complete this lesson, and you won't be bored if you are.

In the first part, you'll use tools available in Adobe Bridge to take three images and merge them into one. These images were created by taking several shots while moving along a constant path. Most people have had grand ideas of shooting images like these and then piecing them back together, but not everyone

gets that far. Now is your chance to take advantage of the newly enhanced Photomerge feature. Using the Photomerge feature not only saves you hours of time blending images together; it also is likely to do a better job than you can do by hand.

The key to capturing good source images for an effective panorama is to ensure your photographs overlap in subject. This way you can line up your images and there won't be any gaps. Using a tripod is a really good idea, as this ensures the horizon of your three images remains on a level axis, allowing for a smooth join. Otherwise, try and keep your camera level for each of the three images you take.

To make things simple, we advise you name your three starting images '1a', '1b' and '1c'. This is just for the duration of the tutorial and the final image can be renamed once finished.

WORKS WITH | PHOTOSHOP CS3

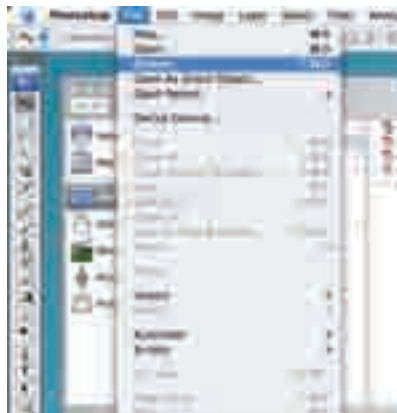


CREATING THE PANORAMA

The first steps to creating a stunning vista



01 Get started If you don't have Photoshop CS3 open, launch it now. Note that Photoshop CS3 Extended is used throughout this tutorial, but unless noted, everything in this lesson can be done in both Photoshop CS3 and Photoshop CS3 Extended.



02 Open up To access your images for the panoramic image, choose File>Browse. This will launch Adobe Bridge, a standalone application that can be accessed using the File menu in any of the Creative Suite 3 applications or via the Go to Bridge button that is found on the Options bar or control palettes of most of the Creative Suite 3 applications.



03 Selection Hold down the Ctrl key (Windows) or Cmd (Mac OS) and click on the images you have uploaded to your computer that you wish to stitch. By holding down the Ctrl or Cmd key while selecting, you are able to select multiple files. Note that although there are tools for several applications built into Adobe Bridge, you will work only with the Photoshop tools in this lesson.

Tip



Reader book offer

This tutorial is an extract from Lesson2 in *Learning Photoshop CS3*, published by O'Reilly (ISBN 9780596510619). Go to www.oreilly.com for details.



Tip



Photomerge options

When merging files or layers together, you have multiple layout options from which to choose. Here is a list of what each option does:

Auto: This option analyses the source images and applies either a perspective or cylindrical layout, depending upon which produces a better final Photomerge result.

Perspective: This option creates a consistent composition by designating one of the source images (by default, the middle image) as the reference image. The other images are then transformed so that overlapping content across layers is matched.

Cylindrical: This option reduces the distortion that can occur with the perspective layout by displaying individual images as on an unfolded cylinder. Overlapping content across layers is still matched. The reference image is placed at the centre.

Reposition Only: This option aligns the layers and matches overlapping content, but does not transform (stretch or skew) any of the selected layers.

Interactive Layout: Choose this option to open the source images in a dialog box and position them manually where you want them to go.

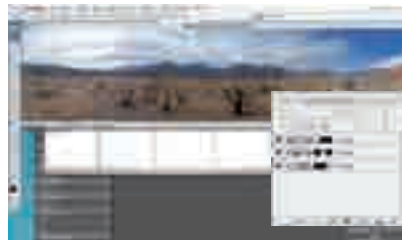


STITCH IT UP

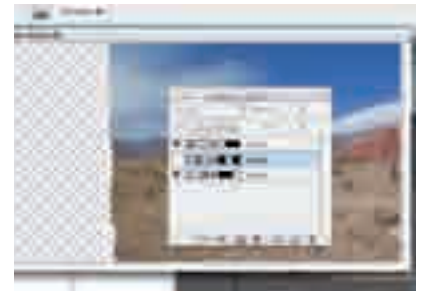
No sewing skills required



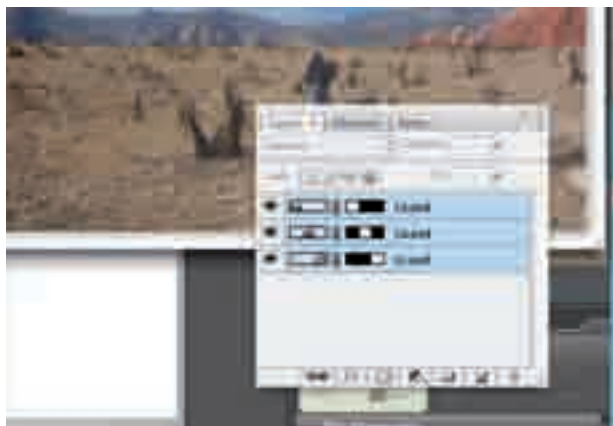
04 Photomerge Choose Tools> Photoshop>Photomerge. The Photomerge dialog box appears, with the three images you selected as the source files.



05 Default Leave the Photomerge settings at their default and click OK. The Photomerge process takes some time as it goes through its calculations, but in the end it produces a merged file created from the original three images. Note that your images are now on three separate layers. This is helpful if you need to make any minor tweaks, but in this instance you will choose to combine them into one layer.



06 Eye-eye Click on the Visibility Eye icons to the left of the layer names, one at a time, to see the edges of the images and how they were created to provide you with the best merged image possible. Click where the Eye icon was, on each layer, to turn the visibility back on. All layers should now be visible.



07 Selection Select the layer named '1a.psd', and then Shift-click to select '1b.psd' and '1c.psd'. All three layers are now selected.



08 Merge From the Layers palette menu choose Merge Layers or use the keyboard shortcut Ctrl+E (Windows) or Cmd+E (Mac OS). The three layers now become one layer.



09 Name it Double-click on '1a.psd' in order to activate the Layer Name textbox. When the layer name becomes highlighted, type in 'Panorama'.

10 Save it When you used the Photomerge feature, a new file was automatically created named 'Untitled_Panorama1'. Choose File>Save, and in the File Name textbox (Windows) or Save As textbox (Mac OS), type 'ps0201_work', then navigate to the 'ps02_lessons' folder and choose Photoshop PSD in the Format drop-down menu. Press Save.







KEY SKILLS COVERED

What you'll learn

BUILD A BACKGROUND
GRADIENT FILL TOOL
MAGIC WAND
EXTEND THE CANVAS
FILTER GALLERY

Creating a dramatic silhouette

Mesmerise your viewers by transforming an everyday image into a bold graphic work of art

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1 hour

YOUR EXPERT

Deborah Sandidge

ON THE DISC

Colourbirdimage.tif
shoreline.tif



Choosing what visual story you want to tell, regardless of the limits of your original image, is both challenging and creatively rewarding.

Perhaps you loved your subject but not the surroundings. Maybe you envisioned a starry night, a sliver of moon, a stormy sky or a colourful sunset. The possibilities are endless.

Sometimes, what you want to create is simply not available through the lens at that moment. Photoshop however, enables you to turn your vision into a finished, creative work of art.

The finished image that you see here had humble beginnings. This particular bird, a black-necked stilt, has a wonderful shape, but the surroundings were less than stellar. We envisioned a more colourful and graphic image with greater impact. Silhouettes hold such mystery and intrigue, and are often more compelling than a regular photograph. In this tutorial we'll be

transforming an average photograph into a bold, colourful graphic work of art.

First we'll choose a subject that will be easy to separate from its background. Creating silhouetted images works best when you have many images of your subject to choose from. In general, you'll want to select the most interesting gesture, angle or pose to work with since it will be the centrepiece of the finished image.

Photoshop has many tools that allow you to make a selection. The Magic Wand will enable you to work quickly and will be used in this tutorial. After that, you'll create a new environment and background for your subject. Tools that will help you do this include a gradient for the variation in the sky, and the use of a brush to create the large golden sun. We'll extend our canvas by using the Crop tool to provide extra room to work with. Our image will be enhanced by a wavy reflection of our beautiful 'new' silhouette and sky. So let's get started!



CREATING A GOLDEN SUNSET

The simple steps that allow you to create a silhouette



01 Create a new background We'll begin with the new surroundings and background for our feathered friend. First go to File>New to create a new document, then in the Image Size dialog box, type Width 10, Height 17, Resolution 300. Next, under Image>Mode select RGB.



02 Building the foundation Fill the background (Edit>Fill) with solid yellow. In the Layers palette choose Create New Fill or Adjustment Layer>Solid Color. When the Color picker dialog opens, choose a bright yellow. We chose RGB 255,255 0.



03 Keep it real To tone down the yellow add an orange gradient to simulate sunset. We chose RGB 255,102, 51. In the Layers palette, hit New Fill or Adjustment Layer>Gradient>Reverse. Within the dialog, the gradient can be moved; to reposition, double-click the gradient layer. With the gradient positioned, go to Layer>Flatten Image. Hit Filter>Brushstrokes>Spatter with Spray Radius at 25, Smoothness at 1. This disguises any banding.

WORKS WITH | PHOTOSHOP CS2 AND ABOVE





FUN IN THE SUN

Create a custom sun with the stroke of a brush



04 Creating the sun

Create a new layer and pick yellow to paint in the sun. We'll use a soft round brush 300 pixels, increasing the size to around 2028 pixels. One well placed touch of the brush will make a round sun. Experiment with the softness or hardness of the brush for the sun's edge. We chose 90% Hardness. To get a well defined sun, set the brush for more hardness. Adjust the layer opacity for a more subdued look.



05 Shifting the shoreline Next, we will introduce the shoreline. Open the shoreline image. Use the Move tool to drag the shoreline into the new background image. Position the shoreline to fit as near the sun as you would like it.

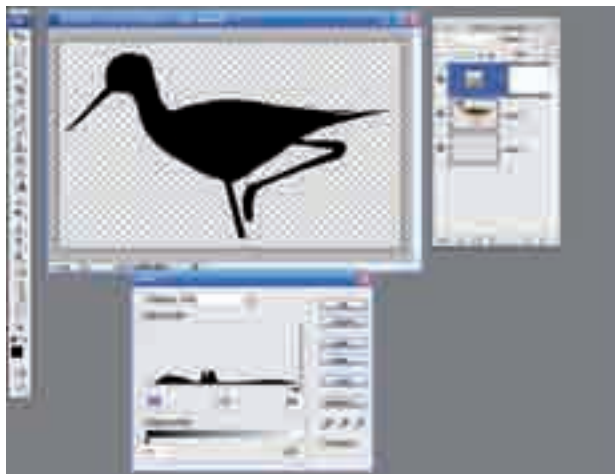


06 From colour to silhouette

Now we'll create a little magic by transforming our everyday bird image into a stunning silhouette. Open the colour bird image. We will use the Magic Wand to easily separate the bird from the background. There are several other tools that will also accomplish this. The Extract filter can also be used, or try the new Quick Selection tool in PS3.



07 Capturing the bird To select the bird, on the original photo do a loose selection around it using the Lasso, and put it on a duplicate layer (Ctrl/Cmd+J). Now use the Magic Wand to select the blue background. Backspace or delete to remove the blue surrounding the bird. You should have a new layer containing just the bird. Voila, the bird is on its own layer!



08 Create the silhouette

Open a new document with a transparent background. Drag the top (bird) layer into it. Go to the image with the bird selected. Hold Shift; drag the bird into the new document. Use a Levels adjustment; in the Layers palette, hit New Adjustment Layer icon > Levels. Move the left slider to the right until the bird darkens to a silhouette. Merge the layers, Ctrl/Cmd+E.

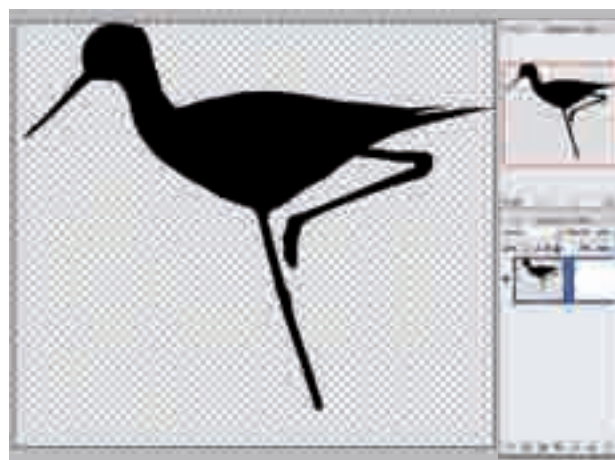


Create a library

Step out of your comfort zone



Start a collection of images to work with! Anything you desire, the possibilities are endless: dramatic skies, unique textures or patterns or colourful leaves. You could photograph aged and peeling paint, cracks in a sidewalk or rust on a car. Think in terms of themes when it comes to collecting images. Trees in various stages through the seasons, reflections, any subject in silhouette, the changing weather – anything goes. Think and shoot outside your normal subject and comfort zone when it comes to your library. Over time, you'll have at your fingertips plenty of resources to work with your ideas as they come to you. You'll enjoy photographing new and different subjects to add to your own library. Work with your favourite subjects and continually find new favourites. The story is yours to tell. Experiment with ideas and let your imagination run wild!



09 Extend the canvas

To increase canvas size, use the Crop tool. Select the area around the bird with the Crop tool; drag the area below downwards to create space. Double-click to crop. We'll extend the bird's leg by painting a leg in this space. With a hard-edged brush of about 20 pixels, Hardness 100%, paint in more leg length if desired.

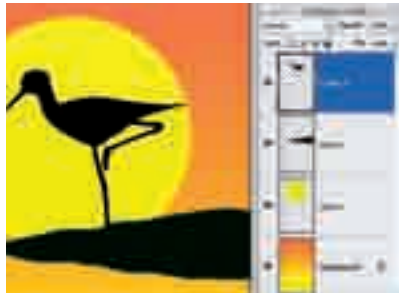


SILHOUETTE SAVVY

Adding the finishing touches to our image



10 Introducing the silhouette We'll now insert our new silhouette into the background image. Drag the finished silhouette over to the new background with the Move tool or Edit>Copy and paste it into the new background, Edit>Paste. Our silhouette is now ready to be positioned to best suit the image. Use the Move tool to drag silhouette to the desired area.



11 Arranging your image If you wish to move the shoreline, sun or bird, just click on the appropriate layer in the Layers palette to make your selection active. Move to the desired location by choosing the silhouette, shoreline or sun layer. You can choose how you'll tell your story!



13 The finale Now for the reflection! We'll use a filter from Flaming Pear called the Flood filter. (If you don't have it, you can create your own reflection – see step 15). This filter lets you adjust the horizon to match the image. Waviness, complexity, brilliance and blur are all adjustable, along with size, height and undulation.



15 D.I.Y To create a reflection yourself, select the top half of the image at the horizon line with the Rectangular Marquee, then copy. With Move active, check Show Transform Controls. Hit Edit>Transform>Flip Vertical. Line up the selection with the bottom of the image and hit Enter. Select this area with the Rectangular Marquee. Filter>Blur>Gaussian Blur (40px) softens.

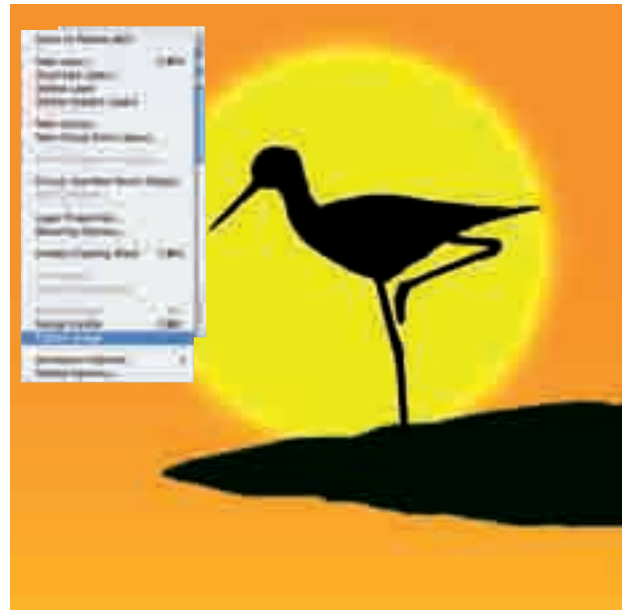


14 Adjustments If you have the Flaming Pear plug-in, go to Filter>Flaming Pear>Flood to bring up the dialog. First adjust the horizon line to match the image; it needs to be about the middle of the shoreline. Move the Horizon slider left or right until it brings the horizon in the preview box in the middle of your shoreline. Experiment with Offset and Attitude to see the effect. The Waves and Ripples sliders can be adjusted to create various reflection types.

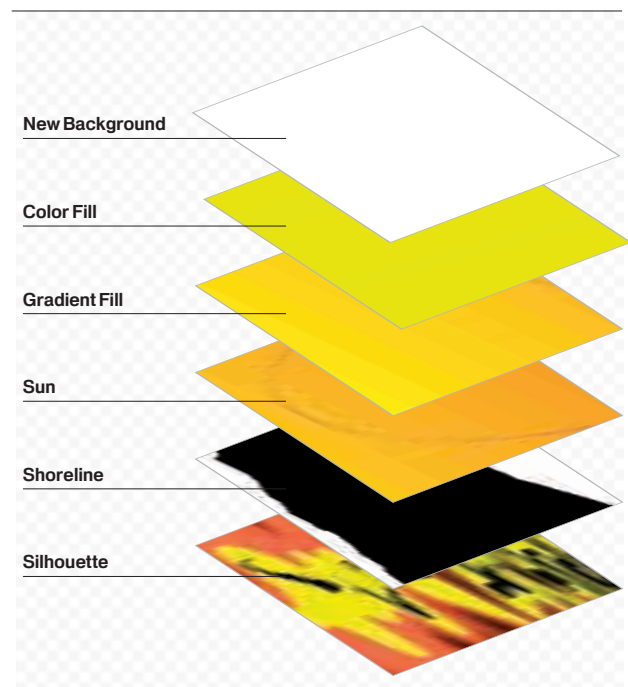


16 Darken the image To look realistic, this area also needs to be darkened slightly. With the area still selected, use a Curves adjustment (Layer>New Adjustment Layer>Curves) or select the New Adjustment Layer icon in the Layers palette. With the dialog box now open, make a slight adjustment to darken the bottom the image. You're done!

12 Adding a reflection Once you've arranged the layers to suit your image, it's time to create a watery reflection. First flatten your image by going to Layers>Flatten Image.



Layer structure Behind the silhouette



Create a contact sheet

Archive your photos in a handy thumbnail page that can be printed out or sent as a digital file



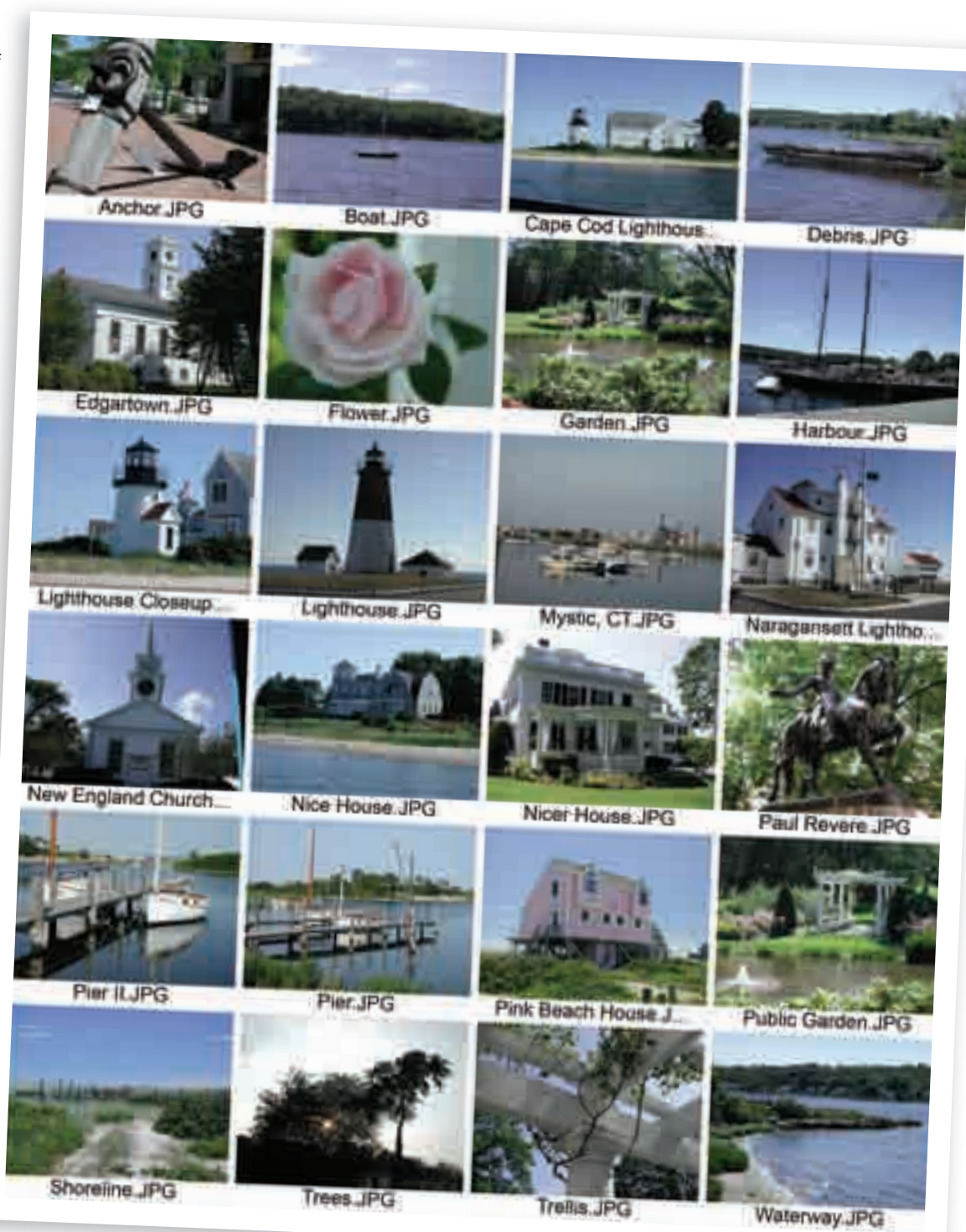
Photoshop excels at being an automation workhorse. Indeed, this is a large part of why it's so popular.

You can create actions that can handle almost any task, and apply the action to any number of images. You can save tool presets, and you can even create a traditional contact sheet that can be printed or sent to anyone via email. That's the focus of this tutorial – to introduce you to the concept of the automatic contact sheet.

Don't get confused between the Picture Package and Contact Sheet II options. They both perform very different tasks. Whereas the Picture Package creates multiple copies of the same image on a single page (we can all think back to those junior school photos that were sent home to mum and dad), the Contact Sheet II option can pull together a whole folder of images and place them as thumbnails on a single sheet, complete with image file names for captions.

The Contact Sheet II option is the poor man's solution for image archiving, but it can also be used to create a quick proof sheet for a customer during their photoshoot, or to send a large group of images via email to a friend. Since you can adjust the image resolution, you can create one version for print and the other for email routing or the web. Several images can be sent as a single file. And it takes no more than a little pre-planning and a few button clicks.

If this is your first foray into Contact Sheets, then it may take a little time to work out the orientation, image sizes and file naming, but it will pay off in the end. Always remember that if you don't like the way the contact sheet turns out, you can discard it, alter the contact sheet parameters and try again. And all this can be accomplished very quickly. Try experimenting with only a few images of smaller sizes first, so contact sheet creation is fast. You'll become a pro in no time.



WORKS WITH | 5.5 AND ABOVE

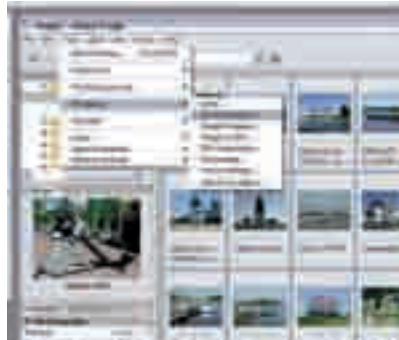


THE NEW LOOK OF TRADITIONAL CONTACT SHEETS

Archive, email and print multiple photos on a single page



01 Prepare a folder with your images The first step is to group all your photographs in a folder and give them a valid and meaningful filename. Here we have 24 images that were taken at various locations throughout New England.



02 Open up the Contact Sheet II dialog Go to File>Automate>Contact Sheet II in Photoshop. Alternatively, you can access the Contact Sheet II dialog directly from Adobe Bridge. First select all the images to be processed in Bridge, then go to Tools>Photoshop>Contact Sheet II.



03 Selecting the folder of images If you selected the files in Bridge, you don't have to worry about the 'Source Image' area of the Contact Sheet II dialog, as you already selected the images to be used. If you didn't, you will need to select the Source folder under Browse (Windows) or Choose (Mac). Navigate to the folder containing the images and click OK.



04 Contact Sheet options part 1 The Document section is where you specify the dimensions, resolution and Color Mode of the final contact sheet. In the majority of cases you'll want to leave the default as an 8 x 10-inch (20.32 x 25.4cm) document. This prints out nicely on a standard paper size.



05 Contact Sheet options part 2 If your intention is to print the sheet, set the resolution to 300 pixels/inch and Color Mode to CMYK. If your end result is a digital file to archive or send via email, set the resolution to 72 pixels/inch and Color Mode to RGB. You can set the Color Mode to Greyscale if all your images are black and white.



06 Thumbnail settings Uncheck the Flatten All Layers checkbox. This way you can edit the filenames later. Now for the thumbnails: enter 4 across and 6 down, which fits all 24 images on your page nicely. Keep the placement as 'Across first', and make sure Use Auto Spacing is checked. Bear in mind though, that you can set your own spacing between thumbnails here.

07 Let the magic happen Keep Rotate For Best Fit deselected to have the images' orientation unchanged. Also keep all defaults in the file caption options. Now hit OK, sit back and have a cup of coffee while the contact sheet is created. If there are too many images for one sheet, multiple sheets are created.



08 Editing filenames Some of the caption names have been shortened. As you didn't flatten all layers, you can edit each caption with the Type tool on its own layer, reduce the font size or shorten the name. You'll also have to manually strip out the .jpg extensions, as there's no automatic option to remove them.



essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

15 minutes

YOUR EXPERT

Rob Anselmi

KEY SKILLS COVERED

What you'll learn

CONTACT SHEET II

TEXT TOOL

ADOBE BRIDGE

Tip



Image size & orientation

If you use images that differ in size and orientation, you may want to try selecting Rotate For Best Fit to have your contact sheet come out consistent. Also be sure to change the number of columns and rows accordingly. For example, if most of your images have a vertical orientation, be sure to have more columns and fewer rows. This ensures most of the images are oriented correctly on the page, assuming you want the page vertically oriented.





Chrome filter effects

Add a luxurious shimmer to your Photoshop designs with help from one of the Sketch filters

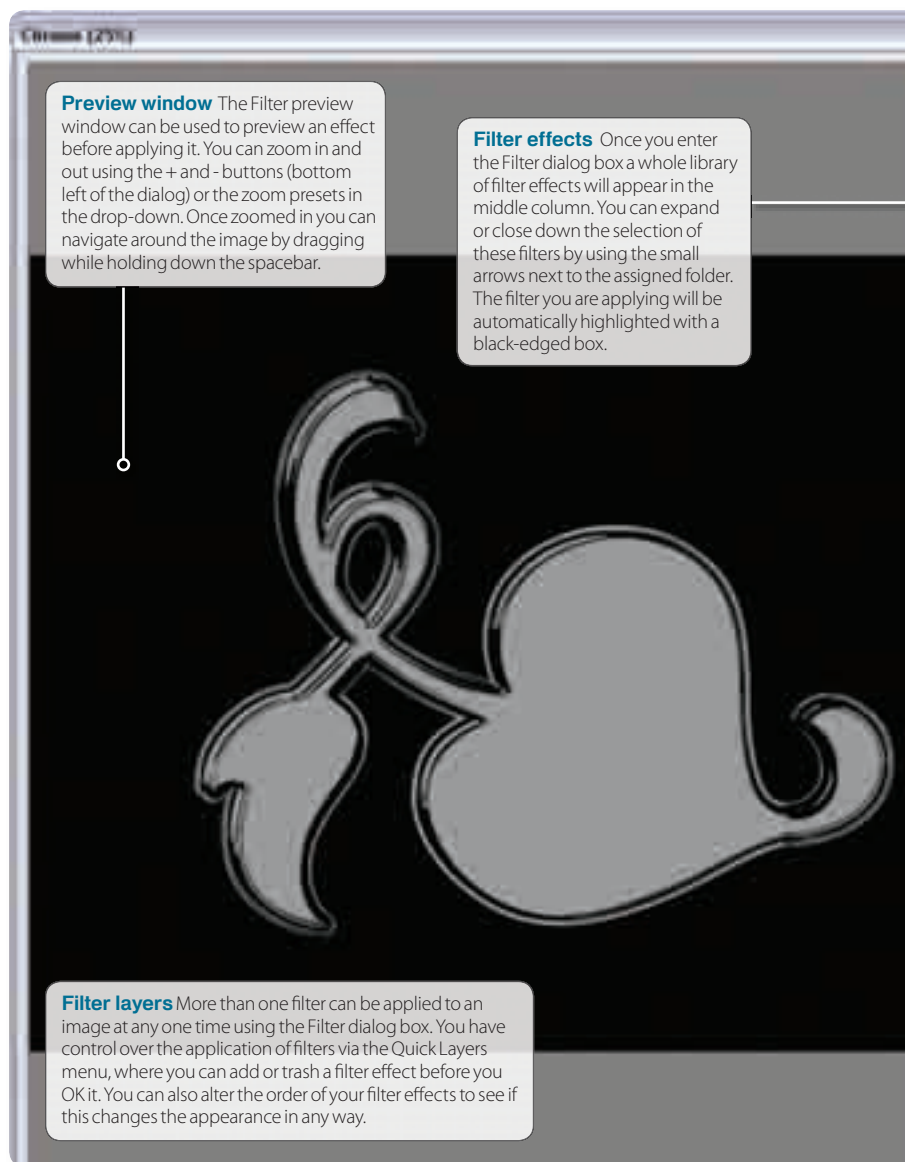


If you ever tried applying the Chrome filter to any of your designs, chances are you were less than impressed with the filter's appearance.

The Chrome filter is one of the many features in Photoshop that need to be applied with special care and attention. Less is certainly more with this filter, and it's better applied to smaller elements rather than larger areas of canvas.

To understand how the Chrome filter behaves, it can be a good idea to load one of your photos and apply a filter to the whole image. The filter will render the image as if it had a polished chrome surface. Although the Chrome filter is very easy to apply in itself, it's quite a mysterious thing to apply to your images as it's so difficult to prejudge how it will take effect. One of the most important things to remember is that the chrome high points will come from the image's highlights and the shadows are the low points in the reflecting surface.

You have very little control over how the Chrome filter affects your image once you're in the dialog box, which is why a large amount of your time should be spent preparing your elements for filter application. However, once you've applied the Chrome filter you can adjust the appearance using the Levels command to tweak the highlights and lowlights.



Preview window The Filter preview window can be used to preview an effect before applying it. You can zoom in and out using the + and - buttons (bottom left of the dialog) or the zoom presets in the drop-down. Once zoomed in you can navigate around the image by dragging while holding down the spacebar.

Filter effects Once you enter the Filter dialog box a whole library of filter effects will appear in the middle column. You can expand or close down the selection of these filters by using the small arrows next to the assigned folder. The filter you are applying will be automatically highlighted with a black-edged box.

Filter layers More than one filter can be applied to an image at any one time using the Filter dialog box. You have control over the application of filters via the Quick Layers menu, where you can add or trash a filter effect before you OK it. You can also alter the order of your filter effects to see if this changes the appearance in any way.



Chrome text

Give your text a metallic finish

Sometimes text applied to an image in Photoshop can look a little flat and boring. If you want to convey a realistic texture in your words then the Chrome filter is an excellent way of adding both depth and reflection

to letters. With a bit of effort in creating a faux 3D effect using a duplicate layer, you can easily make your letters look as if they're built from a highly reflective steel finish. Generally, this finish works better on shorter words because it's easy to control the lighting and Chrome sheen. However, it would be possible to make multiple words and extract them for use in a larger image.



Symbols

Give symbols a glowing gold appearance

You're not limited to silver when using the Chrome filter. If you're trying to piece together a sleek looking symbol for use on a poster or as part of a piece of jewellery on a model, you can bring depth to a flat symbol, created easily by using the Shape tool in the Tools palette. The key is to think about where the highlights and lowlights would be on an object you've completely created from scratch. You can control this by applying a Lighting render before you delve into the world of the Chrome filter.





Drop-down menu A comprehensive list of filter effects can also be accessed using the drop-down menu just below the OK and Cancel buttons. Remember, this filter dialog box isn't exclusive to the Chrome filter. The same display is used in the majority of filter effects.

Detail and Smoothness Although the Chrome filter can't be heavily personalised with many controls, you do have some control over the Detail and Smoothness of the filter by using the slider controls. The settings you choose have a lot to do with both the object you're applying the Chrome effect to and the level of Chrome you want to achieve. It's really just a process of trial and error.

Tip

Don't overdo the filter

Making good use of the Chrome filter comes with experience. It can be very easy in the early stages of using this filter to go overboard with it. The best results come from applying the filter to smaller elements that are then used in a larger scale project. In order to achieve a good result it's best to plan out your object using two layers of a darker and slightly lighter grey.

Create a quick symbol

You can easily add a bit of glitz and glamour to your designs with the help of the Shape tool, Lighting Renders, the Chrome filter and a quick colour overlay

- 01 First steps** Create a black canvas, select the Shape tool, pick the Fleur-de-lis preset. Hold Shift – drag. Make it a selection; fill with foreground colour #494949. Copy layer, fill with #303030. Select using Magic Wand; drag lower right (Move tool).
- 02 Lighting effects** Merge the layers (Ctrl+E) and access Lighting Effects via Filter>Render>Lighting Effects. Copy the lighting angle in the screenshot. Make sure to alter the Intensity and Focus levels. Once you're happy, click OK.
- 03 Chrome filter** Access the Chrome filter via Filter>Sketch>Chrome. Alter using the sliders; drag Smoothness and Detail to 10. Hit OK to return to the canvas and tidy up stray elements, as well as add sparkle with a brush preset.

Logo

Create enticing logo designs

The Chrome filter can help create interesting and original logo designs from scratch. Almost anything goes with this concept, just as long as it's shiny and has sparkle. Logos that make use of the reflective qualities of the Chrome filter look better if they're presented on a plain black background. The subtle presentation will make the bling of your design stand out even more. You can top this off with some quick star brush presets.



Abstract

Patterns, abstract objects, wallpapers

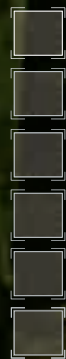
As the effect of the Chrome filter can be a little difficult to predict, it's perfect for creating random patterns that you can then incorporate into your Photoshop designs. You can be as experimental as you like with this method and it's even possible to apply the filter more than once to get different effects. As the patterns are abstract in nature, you don't have to conform to the rules of metallic colour. Try experimenting with different shapes and patterns to see what you come up with.



Tip

Go for gold

This filter gives a grey tinge to create a silver sheen, but you can apply a dark yellow overlay for a gold look – this also works for brass. Natural metallic colours work best.





School of Surrealism

Inspired by the great tradition of pictorial surrealism, **Tim Shelbourne** twists reality in Photoshop, with a painterly touch!

Surrealist painters were known for twisting reality, turning our visual perception on its head and presenting a completely different view of the world. Photoshop lets us do the same thing digitally, with a modern twist.

Taking a well known surrealist image as our inspiration, we're going to create our own version of this surreal scene within Adobe's flagship app, using just a couple of digital photos as source material. Although we're using photos as a starting point, we're also going to build in some subtle simplification, brushwork and texture to give the finished image a convincing natural media-like, painterly feel.

To create the framework for the final image and to meld the two start images together seamlessly, we'll need to use the power of selections and pasted layers. Then we'll manipulate these pasted components using layer transformations. Of course, to composite

the individual parts of the image with pinpoint precision we'll also need to use layer masks.

In this project we're going to take advantage of one of the great Photoshop plug-ins, which will help simplify the detail in the image in preparation for some defining brushwork to finish off with. You'll find more details about the plug-in, Buzz Simplifier, in the tutorial itself – and best of all, you can download and try it for free!

After we've put the elements of the image together, we'll finish by using one of Photoshop's special brushes. You can use it to add a real natural media feel, simply by reinforcing a few edges and adding a little creative brushwork. Don't worry if you can't paint – you really don't need to be able to, we're just adding some texture, colour and interest to the photographic components.

Everything you need to complete this image is on the cover CD. We've even supplied you with a specific colour palette!

KEY SKILLS COVERED

What you'll learn

CREATE A COMPOSITE IMAGE
SCALE AND ADJUST ELEMENTS
USE A PHOTOSHOP PLUG-IN
LAYER MASKS
USE SPECIAL BRUSHES

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

2 hours

YOUR EXPERT

Tim
Shelbourne

ON THE CD

Woods.jpg
Horse.jpg
Surreal.act

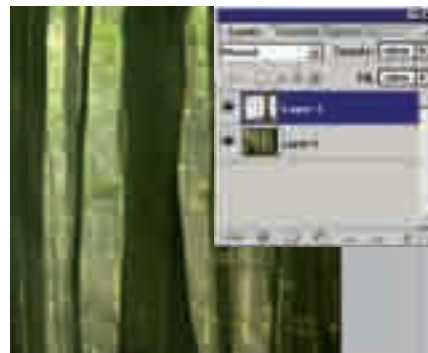


ENTER THE FOREST

And start disguising the trees...



01 Quick Mask Open the start image; hit Q to enter Quick Mask mode. Pick the Brush tool with a hard round brush and make the foreground colour black. Now paint over the main right-hand tree, overlapping its edges slightly. Make sure to paint the roots. Hit Q again to exit.



02 Move a tree! Go to Select>Inverse to select the tree. Paste a copy on a new layer in Layer>New>Layer Via Copy. In Edit>Transform>Scale, drag a side handle to widen the tree. Move it by dragging, so the pasted tree covers the one below. Now hit the Commit tick in the Options bar.

Tip



Magritte-inspired image

This tutorial was inspired by surrealist painter Magritte, who painted a similar scene himself.



PHOTOSHOP CS/CS2/CS3 | WORKS WITH

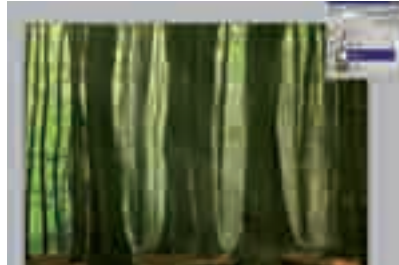


SEE THE WOOD FOR THE TREES

Nurture your forest with a few careful tweaks



03 More Quick Masking Return to the background layer and enter Quick Mask mode again (Q). Now paint the mask over the central tree. Hit Q to exit, then Select>Inverse. Go to Layer Via Copy as above, and again widen this pasted tree via Edit>Transform>Scale.

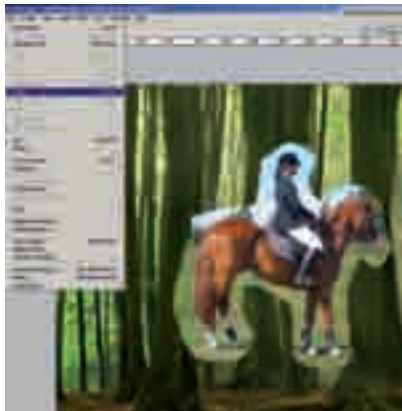


04 Add more elements Return to the background layer and Quick Mask the far left-hand tree. Paste a copy of it as above. Again, widen this tree via Edit>Transform>Scale. After hitting the Commit tick, go to Edit>Transform>Flip Horizontal.



05 Clean up Double-click the background layer to make it editable. Click OK. Now hit the Visibility Eye for this layer to hide it. On each of the tree layers, use the Eraser tool with a hard brush to erase any unwanted green areas either side of the tree edges.

06 Horse and rider When you've cleaned the edges of all three trees, hit the Visibility Eye for the background layer to make it visible. Now open 'horse.jpg' and pick the Freehand Lasso. Make a rough selection around the horse and rider, and go to Select>All, Edit>Copy. Back in the main composition, hit the top layer, go to Edit>Paste.



07 Scale Reduce the opacity of the horse layer to 50%. Go to Edit>Transform>Scale. Hit the chain-link in the Options bar, and drag a corner handle of the bounding box to enlarge the horse. Drag to position it. Hit Enter.



08 Masking Add a layer mask via Layer>Layer Mask>Reveal All. Pick the Brush tool with a small hard brush. Make the foreground black. Now paint onto the mask around the horse and rider to mask out any sky and background.



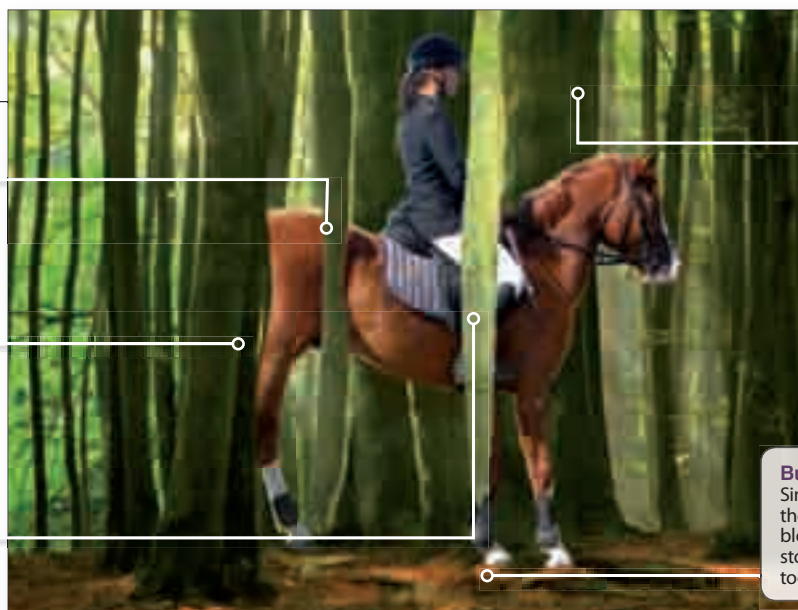
A CLOSER LOOK

Creating an optical illusion

Clever brushwork Although the brush marks are subtle, they help to define outlines and add a natural media feel to the finished image.

Portable forest Because they are on separate layers, these pasted trees can be moved and manipulated independently of the other image components.

Now you see it... By generating a selection from the blank areas of the tree layer and painting within these with black onto a layer mask, the appropriate parts of the horse and rider can be hidden.



Separate layers The three main trees, although sourced from the original start image, are copied and pasted onto separate layers.

Buzz Simplifier The Buzz Simplifier plug-in reduces the areas of detail to painterly blocks of colour, which in turn stop the image looking too photographic.



REARRANGE THE FOREST

And get a little help from Buzz Simplifier



09 Accurate masking You need to be very accurate around the edges, zooming in well and making sure you paint just up to the edges. If you make a mistake, simply paint back into the mask with white to correct it.



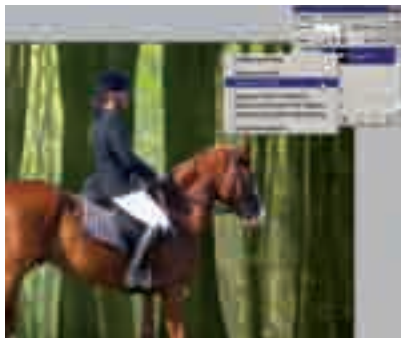
12 Cloning Apply the Buzz filter, using the same setting on all three tree layers. Go to the background layer and pick the Clone Stamp. Choose a soft brush in the Brush picker, then clean up around the three main trees, cloning over any thin trunks that interrupt their shape. See Clone Stamp Basics, page 71.



15 Move and erase Click the lower of these two layers and choose the Move tool. Go to Edit>Transform>Flip Horizontal to flip the layer. Now drag with the Move tool to move these trees a little way to the left. We only want the additional 'background tree' visible behind the main central one, so now use the Eraser to erase the other two trees on this layer.



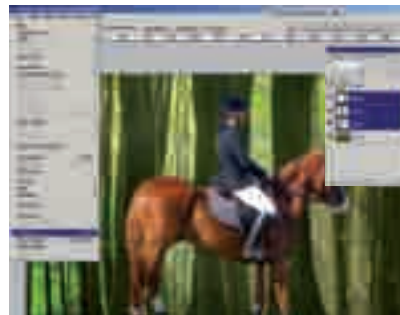
10 Arrange the elements Pick the Move tool (V). Now arrange the three trees by moving them with the tools, selecting the appropriate layer in the palette. You may also need to move the horse layer a bit. Arrange the trees and the horse as shown above, paying attention to where its legs overlap the trees.



13 More buzzing Next, right-click on the layer mask for the horse layer and choose Apply Layer Mask. Now apply the Buzz Simplifier to this layer, using exactly the same settings as before.



11 Buzz Simplifier Hide the horse layer via its Visibility Eye and return to the background layer. Go to Filter>Buzz Simplifier>Buzz Stack. In the Buzz dialog, double-click Simplifier 2. Set the Remove Large slider to 224 and Add Back Small to 2. Hit OK and it'll do its stuff!



14 Merging layers Click on the top tree layer. Now hold the Ctrl key and click each of the lower tree layers so all three are highlighted. Go to Layer>Merge Layers so all of the pasted trees are on a single layer. Right-click this merged layer and choose Duplicate Layer.



Tip



Buzz Simplifier plug-in

The Buzz Simplifier plug-in is a great filter to help you achieve a natural media feel in your Photoshop work. It works by literally simplifying areas of detail into blocks of colour. The two sliders within the filter itself allow you to remove larger details and even add back small ones. You can do this from both the light and dark areas or just from a single range of tones. Buzz Simplifier is made by Fo2Pix. You can download a trial version of the software which you can use 30 times before you need to buy it. Visit: www.fo2pix.com/products/.



16 Levels adjustment

We need to lighten this new tree we've placed behind the central one, so go to Image>Adjustments>Levels. Grab the central pointer beneath the Histogram and drag it a little way to the left to lighten the tone of the tree.





RIDING THROUGH THE FOREST

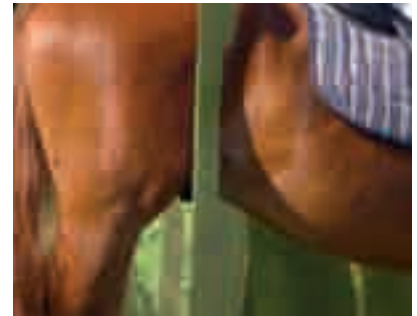
Integrate the horse and rider with the trees

17 Generate a selection

Click the horse layer and add a layer mask via Layer>Layer Mask>Reveal All. Hold Ctrl; click the image thumbnail for the pasted trees layer to generate a selection. Invert the selection via Select>Inverse. Ensure you're working directly on the layer mask for the horse layer by clicking on its thumbnail in the Layers palette.



18 Paint it black Choose the Brush tool and select a hard round brush in the Brush picker. Ensure your foreground colour is black. Paint over the selected area between the first two trees on the right to hide this area of the horse/rider. Make sure to paint over the part of the horse's leg projecting over the edge of the tree.

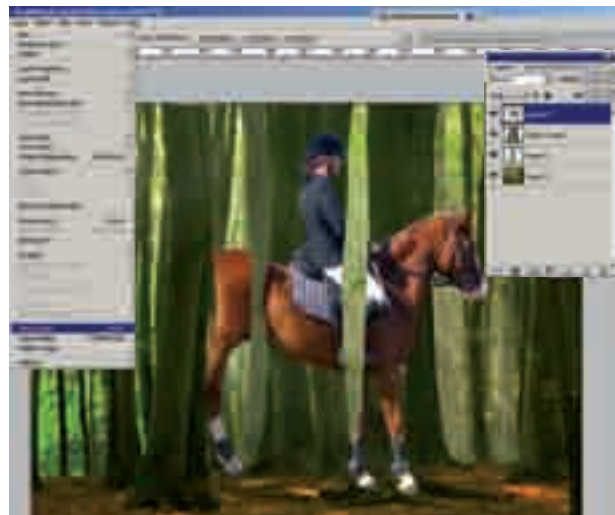


19 More masking Now paint over the part of the horse's body that projects beyond the left side of the central tree. Paint just past the edge of the background tree.



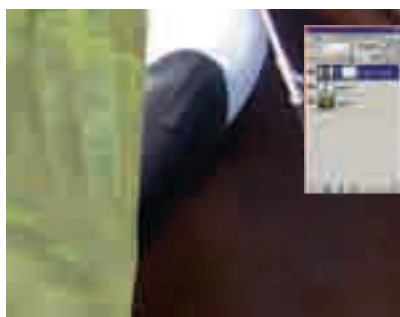
20 Final mask and tidy-up

Now invert the selection via Select>Inverse. Paint over the rear section of the horse visible in front of the far left-hand tree to hide it via the layer mask, then go to Select>Deselect. Change your foreground colour to white and tidy up the dividing line between the horse and the edge of the background tree.



21 Merge horse and trees

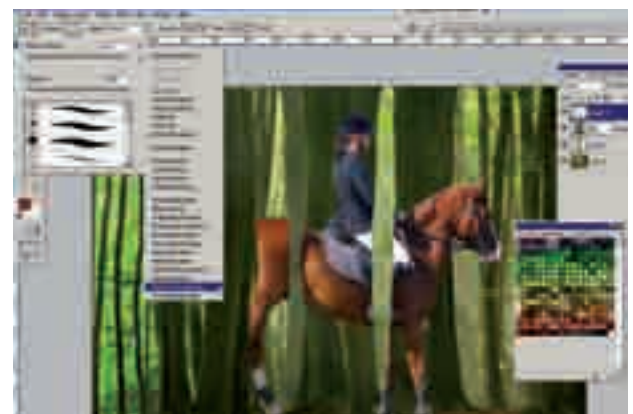
Right-click the thumbnail for the layer mask attached to the horse layer and choose Apply Layer Mask. Now go to Layer>Merge Down to merge the horse with the trees.



22 Tidy up the edges Now add another layer mask to this layer via Layer>Layer Mask>Reveal All. Next, painting with black and using a hard brush at a very small size, clean up the edges of the merged trees and horse, making the edges nice and smooth. Take your time here, because it's important that these edges are smooth and sharp.



23 Load the colour swatches Add a new layer to the image (Ctrl+Shift+N). Now it's time to load the supplied Colour Table, so display the Swatches palette via Window>Swatches. Click the small right-pointing arrow in the Swatches palette and choose Replace Swatches. Choose Color Table for File Type and browse to the location of 'Surreal.act' on the cover CD. Click on the file and choose Load.



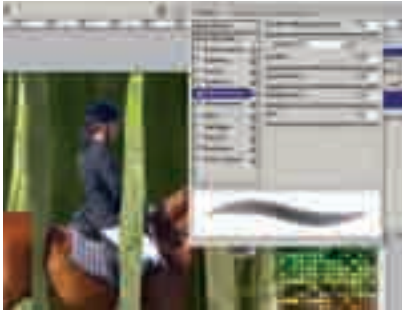
24 Load a brush set, choose a brush Choose the Brush tool, click in the Brush picker and hit the small right-pointing arrow. Choose the Thick Heavy Brushes set. Click OK to the dialog. Double-click on the Rough Flat Bristle brush and hit F5 to display the Brushes palette.



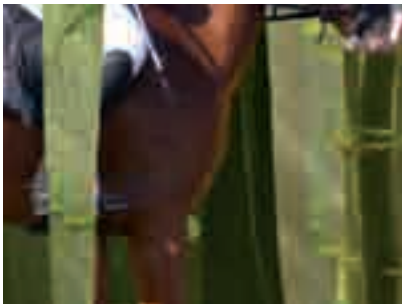


FINISHING TOUCHES

Adding depth and highlights



25 Adapt the brush Click Color Dynamics. Set Hue, Saturation and Brightness Jitter to low values below 10%. We're actually going to paint with this brush, but don't worry if you have no painting experience – it will be quite painless! We're just going to add some depth to the existing image.



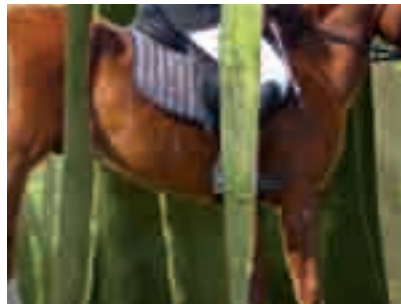
28 Defining brushwork Regularly choose other lighter colours from the swatches to build up the light with the brush strokes. Using the same brush, again at a low opacity and choosing a suitable colour, you can also add some highlights to the horse itself.



31 Defining highlights It's very effective to use the brush at a very small size to add really bright, sharp highlights to some of the edges of the horse and rider, to indicate reflected highlights and add definition. All of these small touches of light and colour will help tie the entire piece together.



26 Tree brushwork First, we want to add some light to the outer edge of the trees to give them a bit more form. On the new layer, choose a light yellow/green from the swatches. Now use this brush to add some light to the left-hand sides of the three main trees. Use the brush at a low opacity here, gradually building up the light tones.



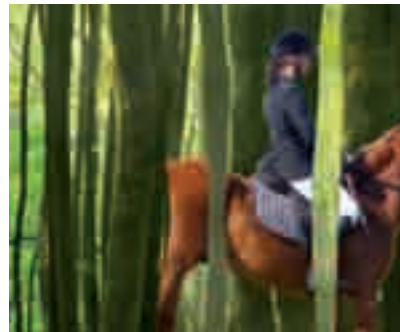
29 Varied brushwork, have fun! Using this brush is a good way to resolve the existing outlines and tidy areas up a little. You can also add some light to certain areas such as the darker parts of the horse, to add more interest, texture and form.



32 Low-down detail! It's worth adding some suitable colours to add some brushwork to the ground area. By using the brush at a very small size, you can actually blend the hooves into the ground, painting some small strokes to give the appearance of leaves etc.



27 Opacity matters If you have a pressure-sensitive graphics tablet you can use the pressure on your stylus to vary the opacity of the brush. If not, simply vary the brush opacity in the Options bar. The key here is to use small, randomly placed brush strokes to add a painterly feel to the piece.



30 Light through the trees By painting directly onto the woodland layer with very light yellows and greens, you will be able to make the divisions between the trees more obvious.



33 Add a texture Go to Layer>New Fill Layer>Pattern. Click OK. Click in the pattern swatch and hit the small right-pointing arrow. Now choose Artists' Surfaces. From the swatches, choose a surface texture and click OK. Finally, set this layer's blending mode to Soft Light and reduce the opacity to around 50%.

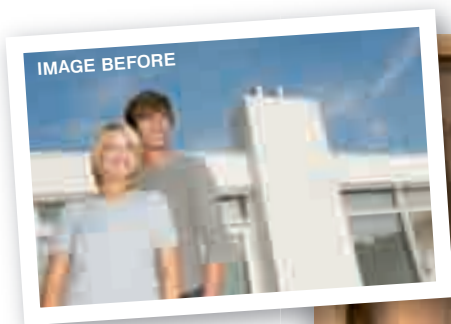
Tip



Clone Stamp basics

The Clone Stamp tool is used to cover up an area of an image with information sourced from another area. To use the tool, you first need to set the 'source point'. It's quite easy. With the tool active, hold down the Alt key on the keyboard and click in the area you want to copy from. Now you can simply paint over the area you want to obliterate. It's a good idea to choose another source point regularly to avoid repeating patterns.





essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Julie Easton

Essentials For Photoshop Elements



nOne Software is a company known for its wide range of plug-ins for Photoshop and Photoshop Elements. Each is designed to save time and effort when working with digital images.

While some of its plug-ins are clearly aimed at professionals and advanced enthusiasts, Essentials for Photoshop Elements is one that can be utilised by Photoshoppers of all levels.

It consists of four great tools that embed seamlessly into the Elements interface, waiting until you call them into action. The tools can be accessed in a number of ways. When you load Elements after installing the Essentials suite you'll see a new palette pop up with the OnOne options. Should you close this palette, you can access the tools by going to Filter>OnOne or File>Automation Tools>OnOne Essentials Palette. When you

select a tool you leave the Elements interface and enter a dedicated window to complete your chosen task. When you close that window, you are returned to Elements with all your modifications intact.

So what are the tools you get in this pack? First up is Make It Better, which simply collects together six common Photoshop image adjustment commands into one window, so you can make all your usual changes in super-fast time. Pull-down menus let you change brightness, saturation, noise levels, sharpness and colour casts. There's also a Quick Enhance option, which will often improve your image with no additional tweaks.

Next up is Cut It Out, which simplifies the basic principles used in advanced programs such as Genuine Fractals and Fluid Mask. You can quickly eliminate unwanted backgrounds while maintaining fine detail like hair and

Enhance the capabilities of Adobe Elements with this four-tool suite

smoke. It builds on the Extract tool in Photoshop, as you can see the results in real-time and the tools are more comprehensive.

Next is a more fun option called Frame It. Here you can select from a collection of over 500 frames to add to your image using the built-in image browser, applying any of them with a double-click. Everything is here, from natural brushstrokes to natural media frames to artistic edges.

Finally, a dedicated Enlarge It command offers a simple dialog box with all the options you need to enlarge an image up to 4x without losing sharpness and detail. It's especially useful for enlarging images from camera phones so they can be printed out.

We'll take you through each of the four tools in the program, but as there are so many options, your best bet is to get your own copy and play with the many settings yourself.





USING ESSENTIALS FOR PHOTOSHOP ELEMENTS

Get the most from this four-in-one from Adobe

01 Find the filters

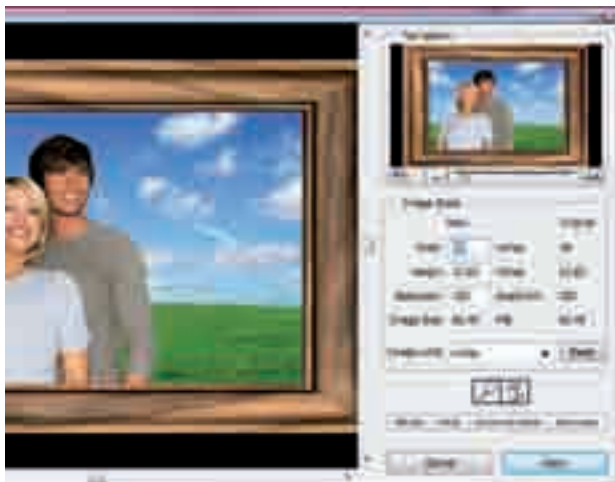
When you start Elements after installing the plug-in, you will see a new palette appear. This gives you access to all four tools. You can also select the first three from the Filters menu, or relaunch the same palette from Automation Tools in the File menu. Open up the image that you wish to adjust in the usual manner.



03 Cut It Out Once your image looks great, you can use the Cut It Out tool to isolate your subject from the background. There's a wide range of tools to choose from here, and we recommend you watch the related video tutorials under Show Me How to get to grips with them all. When you've cut out your subject, go to File>Apply to return to Elements.

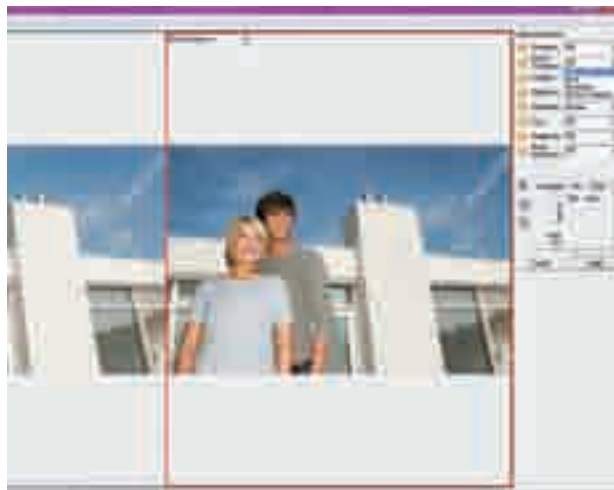


04 Frame It We've placed our newly cut-out subjects onto a more vivid background, and we could just leave them there. But for the purposes of showing you everything this program can do, we'll add a frame using the Frame It option. This brings up a preview window and browser, where you can search for the frame that suits you.



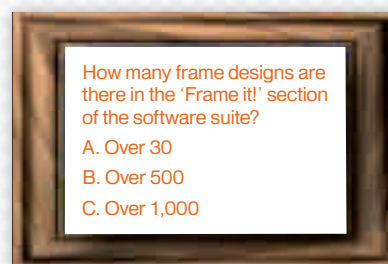
05 Enlarge It The final step is to resize the image so it'll print to the exact size you want. The Enlarge It tool is incredibly simple, and pops up as a new window within Elements. Simply type in your new width, height and resolution details, and hit Apply. There's minimal loss of quality using this tool.

02 Make It Better This first tool is a great way to fix the colour, saturation and contrast, as well as remove dust, scratches and noise. The new interface displays your before and after images side by side, though you can have them on top of each other. There are Quick Enhance options at the top of the window, and drop-down selections to the right.



WIN Ten copies of Essentials for Photoshop Elements are up for grabs...

If you like what you see on these two pages, then you're in for a real treat. We have teamed up with OnOne Software to offer you the chance to win one of ten copies of the Essentials for Photoshop Elements software so that you can make the most of your digital images. To be in with a chance of winning this great prize, just answer the question below:



Send your answer on a postcard to:
Photoshop Creative, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, BH2 6EZ

Alternatively, email your answer to pcr@imagine-publishing.co.uk. Don't forget to include your name and address.

Closing date: 1 September 2007

OnOne Software has the right to substitute the prize for a similar item of equal or higher value. Employees of Imagine Publishing (including freelancers), their relatives or any agents are not eligible to enter. The editor's decision is final and no correspondence will be entered into. Prizes cannot be exchanged for cash. Full terms and conditions are available on request. From time to time Imagine Publishing, OnOne Software, or their agents may send you related material or special offers. If you do not want to receive these, please state this clearly on your entry.





Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Advice

Your expert panel...



GEORGE CAIRNS

A Photoshop user for many years, George can tackle any problem



ROSIE TANNER

Looking for some helpful web resources? Rosie can guide you to them



JO COLE

Jo's your fairy godmother when it comes to tracking down helpful tools

What you'll find in this section



Q+A

Get to the bottom of your image-editing woes in this part



RESOURCES

We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to...



Post your questions to *Photoshop Creative Q&A*, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at PCR@imagine-publishing.co.uk.



Q+A

Let us sort out your image-editing quandaries

Make less noise



Do you have any tips on how to remove noise without blurring the picture? I'm using Elements 4.0.

Angie Bennett



Digital picture noise (or grain) can be caused when shooting with a high ISO setting. An ISO like 1600 will help you shoot indoors without a flash, but it will add noticeable noise to your shots. Noise isn't necessarily a bad thing – a bit of grain can add character and atmosphere to a shot, especially if you want to give the image a gritty

documentary style, for example. Photoshop removes noise by gently blurring your picture's pixels. This can cause important details to become blurred as well.

There are several ways to tackle unwanted noise. The easiest option is to go to Filter>Noise>Reduce Noise. Zoom in to a magnification of 100% to see the noise in all its grainy glory. Use the Hand tool to position the preview window so you can see noise in a detailed area. A common (and unsightly) artefact is colour noise. To target this type of multi-coloured picture grain, try increasing the value of the Reduce Color Noise slider. This

Tip



Clever cropping

The Crop tool in CS3 has an extra button in the Options bar called Front Image. If you have a portrait and landscape oriented shot open at the same time, you can select the Crop tool and click the Front Image button. This will cause the values in the Width and Height fields to match the dimensions of the image you're looking at. You can then press Ctrl+Tab to bring another image to the front and crop it using the proportions of the first image. Using this technique you can crop a landscape shot to accurately match the shape of a portrait shot in a matter of seconds.



Noise reduction

Burn it away!

In our answer to the above question we explain how some Photoshop noise reduction techniques can cause important details to become blurred, which is like throwing the baby out with the bath water! You can avoid blurring the whole image by targeting noise in specific problem areas. If noise is only noticeable in shadows, grab the Burn tool (O) from the toolbox. Set it to Shadows or Midtones and reduce its Exposure option to 40%. As you spray over the noisy shadows they will darken to become smoother areas of noise-free black.





RESOURCES Online portfolios

If you want to share your work with the online community then this is the perfect place to do it. Upload and update your work with no HTML experience necessary.
www.carbonmade.com



goes to work without adding any blur to the image, which keeps important details intact.

If particles of noise are still visible, gently increase the Strength slider. The entire picture will begin to blur, smoothing out the noise. You can then restore some of the blurred details by increasing the value of the Preserve Details slider. You'll need to tweak the percentage value of all the sliders to get a balance between blurring the noise and preserving details.

As well as the sliders, Photoshop CS users have more noise-tackling tools at their disposal. The CS Reduce Noise filter has an extra Sharpen Details slider that helps sharpen blurred details by increasing the contrast around pixel edges. CS users also have an Advanced tab in the Reduce Noise filter's dialog window that lets them restrict the noise reduction to specific colour channels. This is very handy, as some channels contain more noise than others. By blurring noise on a specific channel (say Blue) you can eradicate noise without losing the image detail provided by the less noisy Red and Green channels. Check out the tips below for more noise reduction techniques.

Clever cloning

Q I'm trying to clone out a logo in a small area (the tip of a guitar) to create a copyright-free stock photo. Due to the narrow shape of the guitar's neck there's only a small patch of clear wood I can use to spray over the unwanted logo. I end up cloning bits of string as well as wood, making



Unalign the Clone Stamp to sample a small section of source pixels and transplant them over a larger area

it impossible to hide the logo without adding unwanted pixels to it. Any help on fiddly cloning challenges like this would be handy.
 Stephen Fallon

A When you use the Clone Stamp to sample source pixels and then spray them over a target area, the crosshairs at the sampled area follow the movement of the cursor in the target area. This is because the sampling cursor and the cloning cursor are both aligned by default.

With the Clone Stamp tool selected go to the Options bar and untick the Aligned box. Choose a small soft-edged brush from the Brush Preset picker. You can now sample a very small area of clear wood on your guitar's neck and click to spray it over the unwanted logo.



See the whole picture

Changing channels

As we mention in the first question above, CS users can reduce noise but preserve vital image detail by blurring specific colour channels. However, the Reduce Noise filter's Per Channel tab gives you a tiny preview of each channel, making it difficult to see which channel is the noisiest. Before you activate the Reduce Noise filter go to the Layers palette and click on the Channels tab. You can then click on the Red, Green and Blue Channel thumbnails and see the channel information for the entire image instead. Target the channel with the most noise and apply the Reduce Noise filter to that.



MOTION BLUR

Add movement to stills

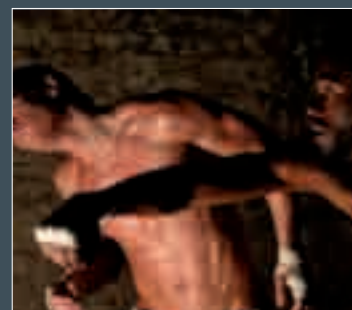


Q I want to create an action movie-style scene with two guys fighting. I could use a slow shutter speed to capture motion blur, but there's a danger that the rest of the shot will look blurred too. I'd like most of the shot to look sharp, but want selective motion blur on the fighters to create a sense of movement. What's the best way to achieve this effect?

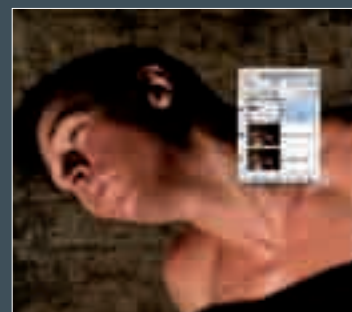
Dan Johnston



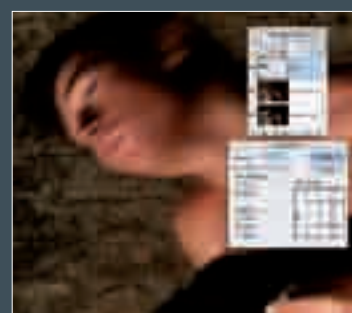
A The following techniques will enable you to add as much blur as you like to any section of the shot, so you can achieve a perfect balance between motion blur and image sharpness.



01 Fight! Here's our source file. It was taken with a high shutter speed to freeze the action. There's some natural motion blur on the foreground fighter's fist which we can use as a reference when creating digital motion blur. (No models were harmed in this shoot!)



02 Make a selection Grab the Freehand Lasso and set Feather to 11px. Draw a rough selection around the area you want to add blur to. Hit Cmd/Ctrl+J to copy the selection and paste it to a new layer. Target this layer in the Layers palette.



03 Ker-pow! In Filter>Blur>Radial Blur, set Amount to 30. Set Blur Method to Zoom to give depth and perspective. Set Quality to Good. Move the Blur Centre so the blur matches the actor's movement/position. Hit OK. Lower the blur layer's opacity a tad.



RESOURCES Free brushes

Fractured Sanity is a resource site specifically for creative types. We found an amazing selection of grunge brushes here, plus loads of other amazing shapes, images and more! <http://fractured-sanity.org>



HARSH LIGHTING

Create dramatic high contrast lighting

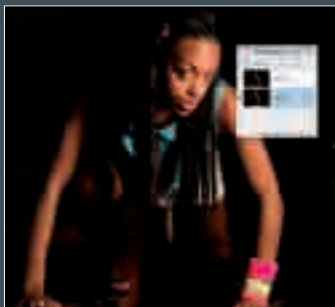


Q I'm trying to adjust my images to add a high contrast lighting effect. I've tried duplicating the main layer and fiddling with blending modes. I get dramatic blown-out highlights but also garish unrealistic colours. How can I keep the high contrast without drastically altering the colours?

Bernard Whistler



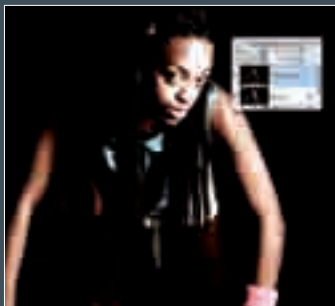
A The trick to protecting colours when altering contrast lies in desaturating a copy of the original image, altering its tonal range to create a dramatic contrast and then reintroducing the original colour info. Here's how...



01 Source For best results don't use a flat-lit photo. Choose something with a noticeable range of shadows and highlights like this source photo. Duplicate the background layer by dragging it to the Create New Layer icon in the Layers palette. Hide the background copy layer.



02 Desaturate Target the background layer and go to Image>Adjustments>Desaturate. For a more dramatically contrasting tonal range go to Image>Adjustments>Levels. Drag the white Highlight slider to the left. This will clip the highlights, causing them to burn out. Click OK.



03 Overlay Turn on the background copy layer. Set its blending mode to Overlay. This will combine the colour info with the high contrasting tones of the background layer. Experiment with the background copy layer's Opacity slider in order to create a more washed-out range of colours.

When you click again the sampling cursor will jump to the original sampled pixels, enabling you to continue transplanting clear patches of wood over the unwanted logo in a few clicks.

Another tip to bear in mind when cloning over small areas is to draw a marquee around the area you want to remove. Select>Feather the marquee so the cloned pixels merge with their neighbours, then press Ctrl+H to hide it. You can then clone the transplanted pixels into the selected area without them straying.

Mirror mirror



Q What's the easiest way to make a person look like a reflection from one of those novelty fairground mirrors?

I've tried tinkering with Warp and dragging things around with the Liquify Filter, but I can't get that smooth organic distortion that real-life curved mirrors produce.

Bruce Hall



A Here's a technique that will work in any version of Photoshop. Select a suitable source file such as a full body shot of the subject looking straight at the camera. This makes it look like the model is staring into a mirror. Go to Filter>Distort>Shear. In the Shear dialog window you'll see a straight vertical line. Click anywhere on the line to add a control point. Drag this point to the left or right to distort the line and make it curve. A small preview thumbnail will show the amount of distortion the filter will apply to the layer.



Create fairground mirror-style distortions in seconds with help from the Shear filter

Add as many control points as you like and use them to bend the line even more. Once happy with the preview click OK. Photoshop will then distort the source file to make it match the curved line in the Shear filter's dialog window.

Free electricity



Q I see a lot of CGI lightning on TV, especially in sci-fi shows. Is there a quicker way of generating effective bolts of electricity without having to draw them in with a brush?

Max Cousins



A Here's a way of 'growing' and 'harvesting' bolts of electricity without having to draw them. Go to File>New to create a new document. We'll use CS3 to generate this effect, though you can



Isolating elements

Quick copy and paste

In our answer to the 'Free electricity' question above, we explain how to fill the workspace with jagged bolts with help from the Clouds filter and some layer blending. This leaves us with the task of isolating effective lightning bolts and deleting the rest of the layer. Instead of erasing the unwanted bolts, select the ones you want to keep with the Lasso tool (L), and press Ctrl/Cmd+J. This will automatically copy the selected pixels and paste them into the same position on a layer of their own. You can then hide the source layer, as you no longer need it.





RESOURCES Free images

Yoto Photo is a handy online resource if you're after some stock images for your projects. There are plenty of themes covered, so there's a good chance you'll strike it lucky! <http://yotophoto.com>



"You can now fine-tune any filter effect at any time, giving you far more control than before over your image editing"

use any version you like. Create a new layer by clicking on the Create New Layer icon at the bottom of the Layers palette. Press D to make sure that the foreground and background colours are a default black and white. Now go to Filter>Render>Clouds. This will fill the layer with a fractal-generated greyscale cloud pattern. For clouds with a stronger tonal range go to Image>Adjustments>Equalize. This will create blacker blacks and whiter whites, giving your clouds more contrast.

Next, go to Filter>Render>Difference Clouds. This will add jagged black veins to the cloud texture. To turn these zigzagging lines white, press Ctrl+I to invert them. They will now look more like arcing bolts of electricity. Apply the Equalize command again to enhance the contrast between the white bolts of electricity and their surrounding black background.

To get rid of the black background, change the layer's blending mode to Lighten. The fractal-generated bolts will appear over any background shot you add. You can use the Erase tool to remove unwanted electricity bolts, and the Move tool and Transform commands to position the remaining bolts wherever you like. Thanks to Photoshop, lightning strikes as many times as you need it to!

To add a little colour to your electrical energy go to Image>Adjustments>Hue/Saturation. Click the Colorize box. You can then drag the

Hue slider to change the colour of the edge of the bolt. The white core of the bolt will stay white, creating an effective 'white hot' look. Click OK to apply the colour change. As a finishing touch you could flatten the layers and go to Filter>Render>Lens Flare. This will mimic the effect of glare from the arcing electrical bolt hitting the camera lens and help blend the CGI elements with the background photo.

Filter freedom

Q I enjoy experimenting with filters to turn my pictures into paintings. Are there any major filter-related improvements in CS3 that make it worth the cost of upgrading?

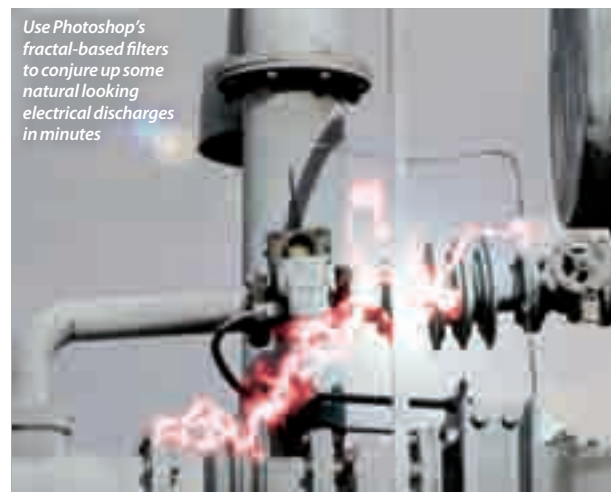
Annie Wilkins

A CS3 is a must-have if you're a filter fan. This is because filters can now be combined with Smart Objects. This means you can apply filters to an image and experiment with them safe in the knowledge that the original file will be left unfiltered. In effect, Smart Filters behave like adjustment layers. You can assign as many Smart Filters to a layer as you like, turn them on and off and even change their stack order to make subtle changes to your layer.

The beauty of Smart Filters is they'll be accessible if you close a file then reopen it later.

This means you have the freedom to fine-tune any filter effect at any time, giving you far more control than before over your image editing.

To take Smart Filters for a test run open your source file. Go to Layer>Smart Objects>Convert to Smart Object. Now you can select a filter from the Filter Gallery as usual (Cutout, for example). Tweak the sliders to create the artistic effect you want and then click OK to apply the filter to the photo. You'll notice that a Smart Filter layer will appear just under the photo's thumbnail in the Layers palette. By double-clicking the filter's label you can return to its editable attributes and make changes whenever you like.



Use Photoshop's fractal-based filters to conjure up some natural looking electrical discharges in minutes

Book resources



How to cheat in Photoshop CS3: It's priced at £24.99 and we love it. Perfect for getting up to speed with CS3 fast. For details go to www.focalpress.com



Better blending

Blend Smart Filters

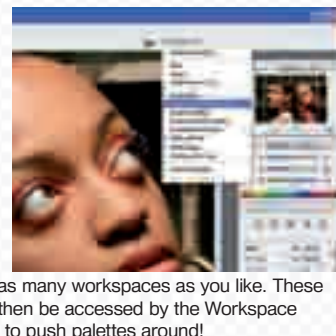
Once you've applied a Smart Filter to a layer in CS3 (see 'Filter freedom' above), you can take your creativity one step further by changing the Smart Filter's blending mode. To do this, double-click on the icon to the right of the Smart Filter's label (or right-click on the label and hit Edit Smart Filter Blending Options in the pop-up menu). This opens a dialog window that lets you experiment with blending modes to dramatically alter the way the filter mixes with the source photo. You can also fade the opacity of the selected filter.



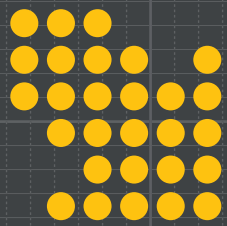
Workspace

Faster workflow

Different tasks require access to different tools and palettes. The new Workspace button in CS3's Options bar gives you faster access to a series of preset interface layouts that provide you with all the tools you need for painting and retouching or printing and proofing, for example. You can also customise the position of the palettes for your exact image-editing needs and save as many workspaces as you like. These personalised workspaces can then be accessed by the Workspace button, saving you from having to push palettes around!







creative reviews

Check out the latest digital SLR from Nikon, plus one of Epson's most popular printers, and find out how the Kodak Gallery fares when it comes to photo gifts...



Main review

Nikon D40x 80



Other reviews

Epson Stylus Photo RX560 82

Kodak Gallery photo gifts 84



Book reviews

Fantasy Clip Art 86

Draw Manga 87

Image Makers, Image Takers 87

Surreal Digital

Photography 2 87

"Bridging the gap
between beginners
and semi-pros"

Nikon D40x

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HARDWARE

Nikon D40x

Designed to fill the gap between the beginners and the semi-pros, how does the Nikon D40x measure up?



ou'd be forgiven for thinking the D40x is simply a whizzier version of the popular entry-level Nikon D40.

The truth is that this model is designed to sit slap bang in the middle of the D40 and the D80 as an offering to the intermediate digital SLR user. It's no surprise that there are more than a few grumbles coming from the Nikonians about the rather misleading name, which suggests it's a lower-end model than it actually is.

Branding issues aside though, this camera is spot on when it comes to hitting its intended target audience.

In actual fact, rather than bearing similarities to the Nikon D40, it has a strong resemblance to Canon's mid-range digital SLR, the 400D. Size and weight-wise, the camera is practically identical to the 400D with just a few millimetres and grams separating the two. What's more, there's only around £30 difference in price, meaning that the competition between the two models is certain to be fierce.



So what does the D40x have to offer the mid-range SLR user? The first bonus is the fact that this is a 10.2-megapixel camera, relying on the same sensor as that found in the Nikon D80 and D200. This is great news in terms of image quality, meaning you can achieve high-resolution images of up to 3,872 x 2,592 pixels. The electronics of the camera are considerably more effective than the Nikon D40 too, enabling users to fire off three frames per second for the capacity of their memory card. We first tried this continuous shooting with a high-speed SD memory card, which was very

impressive. Be warned however, that slower cards will stifle this performance somewhat.

Handling the camera is surprisingly comfortable despite the fairly petite proportions. Even those users with bigger hands will find this camera manageable rather than fiddly. One reason is there's no LCD on the top. Instead there's a bright 2.5" LCD on the back, which is perfectly adequate and leaves more room for the shutter button and jog wheel to sit comfortably in their own space.

The menu is very versatile, catering for the beginner without patronising the more

info

COMPANY

Nikon

WEB

www.nikon.co.uk

PRICE (SRP)

£599

MEGAPIXELS

10.2



TAKE A CLOSER LOOK...

Get to grips with the Nikon and see how it performs

Take the D40x for a virtual test drive with our closer look at its features and functions



Great layout

There's no LCD on the top, leaving more space for other controls. It also comes with a hot shoe adaptor, if you're using a more powerful flash unit.



Large LCD

The D40x sports a 2.5-inch LCD that's nice and bright. It could be a little more accommodating to sunlight though, which makes it hard to see.



Lens

You can get the camera body-only for about £390 but we tested the bundle, including an 18-55mm lens. It performs well with virtually no distortion.

experienced photographer. An imaginary aperture ring occupies the majority of the screen, which opens and closes proportionate to how much you alter the aperture. This is a great visual aid and helps when having to make snap decisions about your settings.

The menu is divided into two sections. There is the regular menu, which is pretty similar to other digital SLRs and is accessed via the menu button. The other menu system is fantastic for newbies to SLR photography. This option relies on visual examples to help the user make informed decisions on their shooting settings. When you change a setting, a picture thumbnail will appear demonstrating what kind of conditions will suit your chosen setting. If the picture matches the scene you're about to photograph then go ahead – if not, tweak the settings and try again.

There's no denying the image quality this camera produces is impeccable. We tested the camera at sunset and the D40x took the low-light conditions in its stride. This is due to a number of contributory factors.

Firstly, the camera copes amazingly well with high ISO settings. We found very little difference between noise levels at ISO 100 and ISO 800, which is outstanding. Even at ISO 1600, the results were still very usable.

Secondly, the AF system is very fast and can actually focus in the dark up to around eight metres, thanks to an extremely bright AF assist lamp, which is fantastic. The only flaw with the focusing system is the fact that there are only three focus points, compared to the

SMART CHOICE

What's so great about the D40x to make you part with your hard-earned cash? Here are two good reasons for starters

D-Lighting This nifty feature is literally a shot-saver. In playback, opt for the D-Lighting mode and it will lighten the underexposed areas while keeping the lighter bits the same.

Focus Even in low-light conditions, the D40x has great focusing abilities, with a powerful AF assist lamp that reaches up to eight metres in the dark – impressive!

multiple points of many other digital SLRs. This is a tad restrictive.

The one thing that really shines is the punchiness of the images – all well saturated and impeccably smooth. For even more punch, there is an excellent complement of colour adjustment options, with either of the 'Vivid' modes offering particularly excellent pop to your pictures. There is a distinct lack of distortion at both wide angle and full zoom, which is also very good news.

There are many file formats you can choose to shoot in, including fine JPEG and RAW. However, at the time of reviewing there was no update for support with Adobe Camera RAW, but luckily Camera Raw 4.1 is now available to support this camera. To be honest, the fine JPEG mode is so impressive you wouldn't have missed the RAW capabilities too much anyway!

This is a great camera at a great price and certainly gives the Canon 400D a run for its money. Well worth the investment.

"THE ONE THING THAT REALLY SHINES IS THE PUNCHINESS OF THE IMAGES – ALL WELL SATURATED AND IMPECCABLY SMOOTH"



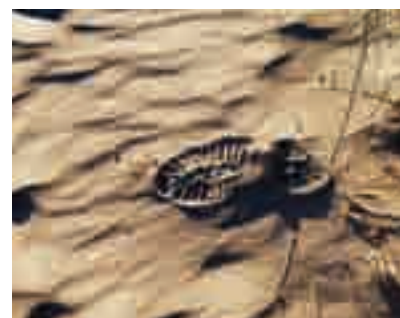
Colour saturation

The D40x does a good job of taking punchy, well-saturated shots, but for extra boost there are also colour modes like 'Vivid' for a more artificial feel.



Lens quality

It has to be said that for a standard kit lens, the D40x comes with an absolute gem. Even at wide angle, images remain sharp with no distortion.



Detail

By simply using the Macro mode on the camera you are able to achieve decent close-up results which produce great detail and clarity.

PROS

- Shoots three frames per second
- Same sensor as the Nikon D200
- Fantastic price
- Minimal noise
- Punchy colours

CONS

- Only three focus points

VERDICT

9.0

This is a fantastic buy for anyone looking for great performance and images. It's an ideal model for learners and more competent users alike



HARDWARE

Epson Stylus Photo RX560

It prints, it copies and it scans. Has Epson come up with the perfect all-in-one?



one are the days when your desk would be littered with one piece of equipment per task – instead, the days of the all-in-one are here.

Whether it be a phone and fax machine in one or a printer-scanner combo, our homes are filled with multi-tasking hardware.

Launched on the market at the end of 2006, the Epson RX560 goes one step further than most and features printing, scanning and copying capabilities. However, it's not the additional feature that really sells this new Epson; it's the fact it does away with the need for a computer almost entirely. You can opt to print direct from your digital camera, slot in a compatible memory card (including xD and SD) or connect up your Bluetooth mobile phone. A truly versatile piece of kit.

On initial inspection the RX560 is a mammoth machine. The desk on which we tested it wasn't big enough to hold it but the printer's USB cord still reached the computer when sat underneath the table, so this wasn't too much of an inconvenience.



info

COMPANY

Epson

WEB

www.epson.co.uk

PRICE (SRP)

£129.99

Putting the scanning capabilities through their paces first, we placed our photo in the top left-hand corner as instructed in the included manual. However, the portrait position that we'd chosen meant just the top half of our image was copied and we

had wasted a piece of expensive photo paper. Placing the image back on the scanner bed (this time in the landscape position) we waited for a little over 30 seconds for the print to appear. And we were not disappointed. The colour



TAKE A CLOSER LOOK...

The main features in detail

The most noticeable features, up close and personal



Ink cartridges

With individual ink cartridges at just £6.99 and the ability to replace only the ones that need it, the RX560 is a cost effective printing solution.



Scanner

The scanned version (left) and original are barely distinguishable from each other except for slight lack of warmth in the copy's upper left corner.



Memory card slot

The location of the memory card slot means it's protected from general bumps and knocks, but it is also more difficult to reach and use.

reproduction was almost perfectly faithful, perhaps losing just a little of the warmth of the original.

Next, we loaded up our memory card (an 8GB SDHC Kingston). After pressing the dedicated 'Print from Memory Card' button, the menu screen loaded to tell us how many images were on the card and to give us a range of options – from viewing the images on the 2.5" LCD as a slideshow to printing all images or viewing them and selecting each individually. Once again, prints appeared after around half a minute and the printer hummed quietly in the background performing its task.

The one drawback to printing via a memory card is that the card slot is situated slightly awkwardly above the print tray but underneath the front, which juts out at an angle. It's worth noting here that the USB point (cable not included in the package so extra cost here too) is also located clumsily underneath the scanning bed.

These irritations aside, the RX560 produced good quality images in a relatively short space of time. This high printing value may be down to the continuing Epson trend for six individual ink cartridges. In our tests we found these cartridges were very easy to install, and their aim – to provide cheaper costs when a replacement is needed – is a welcome one. Following in the footsteps of its older siblings the RX560 also uses Claria Photographic Ink, which Epson claims guarantees smudge-free and fade-free images for up to 200 years.

With so many all-in-one products on the market today, it can be hard to decide between them. What should govern your

SMART CHOICE

Would the RX560 be the right choice for you? Here are a couple of pointers to help you decide...

Heavyweight The RX560 weighs a formidable 8.3kg and has a stature to match, so it's a no-no for those with compact working areas.

Take control All the functions of the RX560 can be accessed via the control panel on the front of the printer. There are dedicated buttons for printing from a memory card, but not for switching from mono to colour.

decision are those aspects that are truly important to you. What features the product has, how much it costs and quality of results should be among your first concerns.

The RX560 scores highly when it comes to quality of results and print speed – which is pleasing at almost 30 pages per minute for text and under 30 seconds for a 4 x 6" photograph. The fact you can also use the printer without a computer gains this product a bonus point. Connect the RX560 direct

to your digital camera and you can perform simple editing tasks – like removing red eye – on the built-in screen.

For relatively low-cost, high-quality prints ranging from 4 x 6" to A4, the RX560 is an attractive option in a crowded market, especially with its myriad non-PC-dependent options. In itself it's less expensive than many of its competitors and should fulfil all your scanning, copying and printing requirements to a good standard.

PROS

- Good colour reproduction
- Easy to set up and use
- Support for wide range of media
- Fast speed printing
- Affordable all-in-one

CONS

- Awkward design of some elements
- Large and heavy design
- Very small LCD screen

VERDICT

8.0

Very easy to use and excels in quality, but the size and design let it down somewhat

"WHAT FEATURES THE PRODUCT HAS, HOW MUCH IT COSTS AND QUALITY OF RESULTS SHOULD BE AMONG YOUR FIRST CONCERNS"



Supported memory cards

Supported memory cards include CF type I/II, Micro Drive, SD, Mini and Micro SD (with adaptor), MMC, MS, MS PRO, xD Picture card, among others.



LCD screen

The LCD is clear and bright, although on a machine this big a larger screen could have been incorporated. Editing is a little difficult at this size.



Paper tray

Store your paper here all the time or close it for a neater, sleeker look to your office equipment. The RX560 takes paper up to A4 in size.



PRODUCTS

We test the convenience and explore the options in Kodak's online photo gift shop

Kodak Gallery Photo Gifts

Everybody has heard of Kodak and we tend to associate it with cameras, printing and film. But there's another avenue which

Kodak deals with that's seeing a steep rise in popularity. The photo gift market is booming, and people are becoming much more inclined to give their friends and family gifts with that personal touch.

For this reason we've tried out the gift services provided by the Kodak Gallery. This service is available across Europe, the US as well as Australia, New Zealand and the Philippines. The gift selection does tend to vary from country to country, but we found there's an ample variety of gifts on all Kodak websites we visited.

Getting started is simple. Once registered, you need to upload your images to the site. This doubles up as an online gallery so you can kill two birds with one stone – order a

gift and save your images in a secure location. One thing to note is you can only upload JPEG images, so make sure you have the right file format. Next, you need to select what kind of gift you'd like from the multitude of options. The main options include clothing, calendars, cards, homeware and photo books.

Whatever gift you choose to go for, the same screen will appear asking you to drag your chosen image onto a template. At this stage there is an option to make some basic edits to your image using a simply menu. These edits include clicking on the arrows to move it within the template, plus zooming in and out. This is easy to do, although we have seen other sites such as Photobox that will allow you to move the picture by just clicking on it and moving your mouse, which is a bit quicker. Other edit features include sepia toning and black and white conversion, which may appeal depending on your image.



MAKE IT PERSONAL

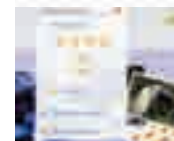
Choose a gift with a difference



Style There are so many styles to choose from. Here we've gone for personalised greeting cards. Select the folding method then the design.



Drag your images Upload your images to the Kodak Gallery and drop them straight into the template. Just hold the mouse and drag.



Edit images Simple edit tools let you fine-tune your photo once it's in place. You can zoom in and out, position your image and even apply colour effects.



Edit text For the greeting card gift, you can alter the font size, style and colour in accordance with your personal preferences.

info

COMPANY

Kodak

WEB

www.kodakgallery.co.uk

www.kodakgallery.com (US)

PRICE

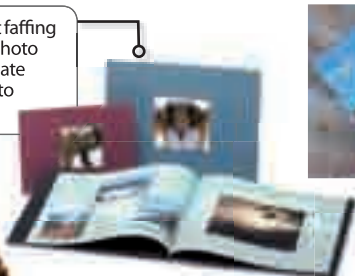
Gifts from 49p



WHAT'S ON OFFER

A round-up of some of the gifts available online

Photo books Forget faffing about compiling a photo album – why not create a neat and easy photo book instead?



Custom-creation collage Try combining all your favourite images into a single collage book, and you'll end up with the ultimate keepsake.



Playing cards Personalise your fun and games with gifts such as playing cards or jigsaw puzzles.

Hardware options The Kodak website has plenty of hardware available to purchase as well, from cameras and printers to these cool digital picture frames.



Toys etc There are gifts for people of all ages, including soft toys, babygrows and mousepads.



Clothing There are heaps of clothing options too – great for customised clothing or producing T-shirts etc for groups of friends.



PROS

- Order gifts and use the gallery
- Very simple and easy to use
- Very competitive prices
- Large range of gifts

CONS

- Can't place images by dragging
- Not all gifts available in all countries

VERDICT

8.0

Offers a wide range of gifts to suit all tastes and budgets. A very easy to use and reliable service.



BOOKS

Fantasy Clip Art

TOP
OF THE
PILE



Everything you need to know to create your own fantasy artwork

Want to branch out into a new genre of art but don't know where to start? Then look no further than *Fantasy Clip Art*, the follow-up to the hugely popular *Manga Clip Art*.

Including everything you need in one product, this essential book and CD combo provides for every level of skill and every taste – from an in-depth guide to all the characters provided on the CD to step-by-steps to creating fantasy creatures, colour theory, shading, highlights and more.

The book offers a great insight into the processes behind fantasy artwork, and by breaking each character and background down into smaller parts, it allows you to create a variety of styles to suit any digital painting. You'll be developing your own fantasy style in no time!

However, at just under £15 you might find the book a tad expensive for what you get. Although there's no doubt that the resources located on the CD are of value, the 128-page volume is predominantly large line sketches and little text. If this suits you, the step-by-steps to aspects such as using limited colour schemes and evolving your creations are incredibly helpful for the beginner.

A great buy for those looking to develop their digital artistry skills but need a helping hand – and the CD turns this from an okay book into a great purchase.

info

AUTHOR

Kevin Crossley

PRICE

£14.99

PUBLISHER

Ilex

ISBN

978 1 905814 02 2



Added extras The inclusion of the CD (compatible with both Mac and PC) ups the value of this book. It contains all the resources you need to recreate artwork shown in the pages of the book itself.



Character creations With multiple layers provided for each character, you have the ability to customise them all and make them truly unique. Select the weapon, face, limbs or body of your choice.



GIVING YOU A HELPING HAND

This indispensable resource for digital fantasy artists



Elemental Photoshop Elements users needn't fret – this tome has been written to be applicable to both Elements and Photoshop.



Colour crazy Go crazy for colour – the tutorials help you master colouring, shading and detailing to create perfect painted characters.



DIY As you get used to the CD files, you may want to create new parts or characters yourself. This tutorial shows how to create a character.



In context Put your troll into context with a spooky background. These, plus the wealth of accessories, will make each creation unique.



Bonus bits Besides the essential character art, the CD has material like this card game so you can create your own Top Trumps-style pastime.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Draw Manga Step by Step on Your Computer

Master this popular art in the comfort of your own home



The pulling power of the Manga style has never been more apparent than in recent years.

The Western movie market has been flooded with Manga-esque feature films, which would have been previously relegated to the straight-to-DVD section. With this growing audience wanting to watch Manga on the big screen, there comes a burgeoning market for Manga as home artwork.

Unlike other step-by-step books, this one doesn't provide the sketches you need on a CD. Instead it gives you the option of either downloading the resources or scanning them in direct from the book's pages.

Once you have the sketches, the book guides you through, careful to ensure that even the Photoshop novice can follow. From scanning in the sketch to cleaning it up, colouring it and adding special effects, you'll have recreated the front cover in no time.

This book offers a great education on Manga (although you don't get the chance to draw your own) and on colouring, shading and retouching in Photoshop.



Let there be lines Either download or scan in the line art provided in the book and start creating straight away. No longer will lack of drawing skills hinder you.

info

AUTHORS

Steve & Ghy Sampson

PRICE

£9.99

PUBLISHER

Ilex

ISBN

978 1 905814 01 5



KEEPING IT SIMPLE

Become a Manga expert in just a few easy steps



Comprehensive This tutorial stretches from steps 1 to 275. The thin, 99-page build belies the depth of the workshop.



Not just a workshop You'd think a book based on one tutorial might get a bit samey, but the tips boxes come to its rescue.



Background You'll find the background is done before the girl, and there are details of resolutions for scans, plus more info.



Special FX Photoshop is so versatile and there are millions of effects. You'll see which work well on this style of artwork.

info

AUTHOR

Anne-Celine Jaegar

PRICE

£17.95

PUBLISHER

Thames & Hudson

ISBN

0 500 286623

Image Makers Image Takers

The essential guide by those in the know

This is a great read for anyone interested in not just the photograph but the person behind the photograph. In a series of interviews with world-famous photographers, *Image Makers Image Takers* explores the motivation and inspiration behind their successes.

Divided into seven sections, each concentrating on a different photographic genre, the book focuses on the likes of Rankin, David LaChapelle and many others. Every interview starts with a short bio of the shooter followed by a series of Q&As, and is littered with example photos from the contributor.

Although quite text heavy, the volume is one which is easy to pick up for short lengths of time, because each interview lasts around just ten pages.

For the Photoshopper, this book does ask each interviewee about their editing process – so there is some insight here. However, this is a read more aimed at photography enthusiasts.

An inspiring read, but one which you could wait to purchase until it has seen a discount on its £18 price tag.



Surreal Digital Photography 2

A second helping of inspirational digital trickery



In bookstores from June, this is the follow-up to *Surreal Digital Photography*. Incorporating new techniques made possible since the arrival of CS3, the 192-page read is stuffed with a mind-boggling 500 illustrations.

It starts with an intro to cameras, scanners and other essential kit, and suggests the best equipment for your skill level and budget. Then it delves into the good stuff – creating digital trickery.

Some techniques are simple but really inspiring, giving new uses for old tricks. One of our favourite workshops is The Leonine Hatman, where a black and white portrait is manipulated into a modern-day piece of art. The concise steps plus the screenshots make this easy to achieve.

Image manipulation has long been a part of art, whether in the form of a Dali painting or a Photoshop creation. This is a must-read for every image-editing fanatic.

info

AUTHOR

Ben Renow-Clarke

PRICE

£17.99

PUBLISHER

Ilex

ISBN

1 905814 070

Exhibit

THE
WINNER!

Share your talent, and your work could appear on these pages

Practice makes perfect, so they say, and what better way to improve your skills than to try your hand at our Readers' Challenge?

We get loads of letters and emails each week from readers telling us how much they've learnt by applying the techniques they've seen in the magazine tutorials to their very own Readers' Challenge creations.

This issue Kirsten Kent is a deserving winner for her image 'Leave all hope behind'. This is the first time she's entered the competition and we think it's a fabulous effort. Check out the great use of perspective here, plus the way she has applied shadows and highlights to make the image all the more convincing.

Another particularly impressive entry this issue is John Truman's wonderfully sci-fi-inspired scene, 'Invasion'. The colour palette and neon effects work really well and the composition looks great. Well done also to Graham Mills, who put the Digital Scrapbook tutorial from issue 21 into practice and came up with his very own postal creation.

So keep your entries coming. It's amazing what a dose of imagination can do – get your thinking caps on and start creating!

Kirsten Kent Leave all hope behind

"This is my first attempt at the Readers' Challenge. I've used some gradient maps and the Plastic Wrap filter as well as some home-made brushes. Great magazine – it's the only one I buy."

Why it's a winner!

It may seem that we go on about perspective a lot, but it's so important and Kirsten has nailed it in this image. The archway acts as a great tool to lead the eye into the picture, enabling the viewer to acknowledge the presence of the mansion in the distance.

We're very impressed that this is Kirsten's first attempt and she's a very deserving winner. Congratulations!



WIN!
OLYMPUS
FE-230
DIGITAL
CAMERA

Get your work featured

If you'd like to share your work with others, send your pictures to us and you could be featured on these pages. Just pop your images onto a CD and send it to: **Exhibit, Photoshop Creative, Imagine Publishing,**

Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK
Alas, we can't return any CDs. If your entry is under 2MB, you can email it to PCR@imagine-publishing.co.uk





Paula Kohler

Beauty and Beast

"I used different kinds of layer masking and lighting in the picture."

Graham Mills
(bottom left)

Untitled

"I used a custom brush for the post mark and experimented with blending modes."

Deborah Long
(below)

Manhattan
"There are filters, blends and gradients in this 'poster'. I just love New York!"



Exhibit

Turn to page
98 and enter
this issue's
Readers'
Challenge

Aylin Anik (right)

Tumble

"I was influenced by your Sixties Poster tutorial in issue 22. I tried to create depth using shapes and used the Transform tool a lot. This has been really good practice for me."



John Truman (above)

Invasion

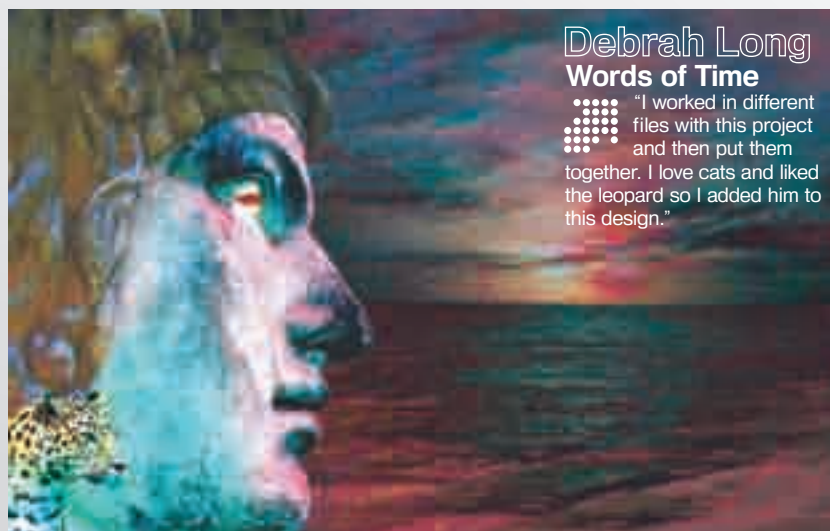
"I used your guide on selecting colour ranges to remove the flames and the flower head from their original background. For the tripod legs I used a simple line then applied a pattern, Inner Shadow – then rotated/warped for a realistic shape."

Kyle Day (bottom right)

Terror Tower

"Using Photomerge, I used some images from disc 22. It was first copied, and then using layers, plug-ins and filters, this image emerged."





Debrah Long Words of Time

"I worked in different files with this project and then put them together. I love cats and liked the leopard so I added him to this design."



Glenn Perry (above) Rainbow Wings

"I've only been using Photoshop for a short time. Here I've used Spherize and Gaussian Blur to create the bubble and its shadow. Hope you enjoy my creation."



Heather Nicholson Mesmerising Moonlight

"I composed this image from three photos. Then I simplified it with a dry brush and Rough Pastels filters, before adding a light canvas texture."



Chris Martin (above) Peacock Pop Art

"With the use of Hue/Saturation, each peacock has its own colour. I used the Crosshatch filter to bring a little bit of detail out and the Halftone Pattern to get the Pop Art border effect."



WIN!
VERBATIM
GOODY BAG
WORTH
£100

Enter our
challenge and
see your work in
the magazine!



Readers' Challenge

Yet another serving of brain food for you to whip up into an artistic delight

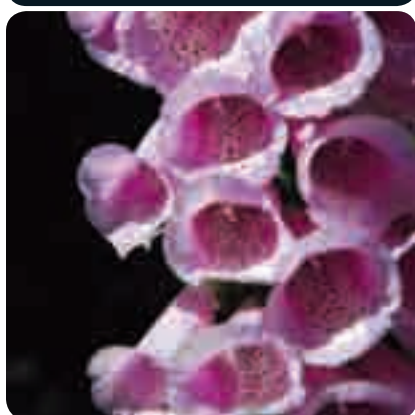


Readers' Challenge is a competition designed to help you stretch your skills, and as the title suggests 'challenge' yourself.

Use it as an opportunity to try new things, think outside the box and impress yourself as well as us with your Photoshop achievements.

The rules are simple – just load up the free CD and select whichever Readers' Challenge images take your fancy. You can use as many as you wish, as long as you have at least one image in your final composition. Since we have readers worldwide who receive their issue at different times, there is no closing date for the competition. This means everybody has a chance to enter.

Remember to leave a comment with your image about how it came about, and look out to see if your entry has made it onto the Exhibit pages. We can't wait to see your work, so get creating!

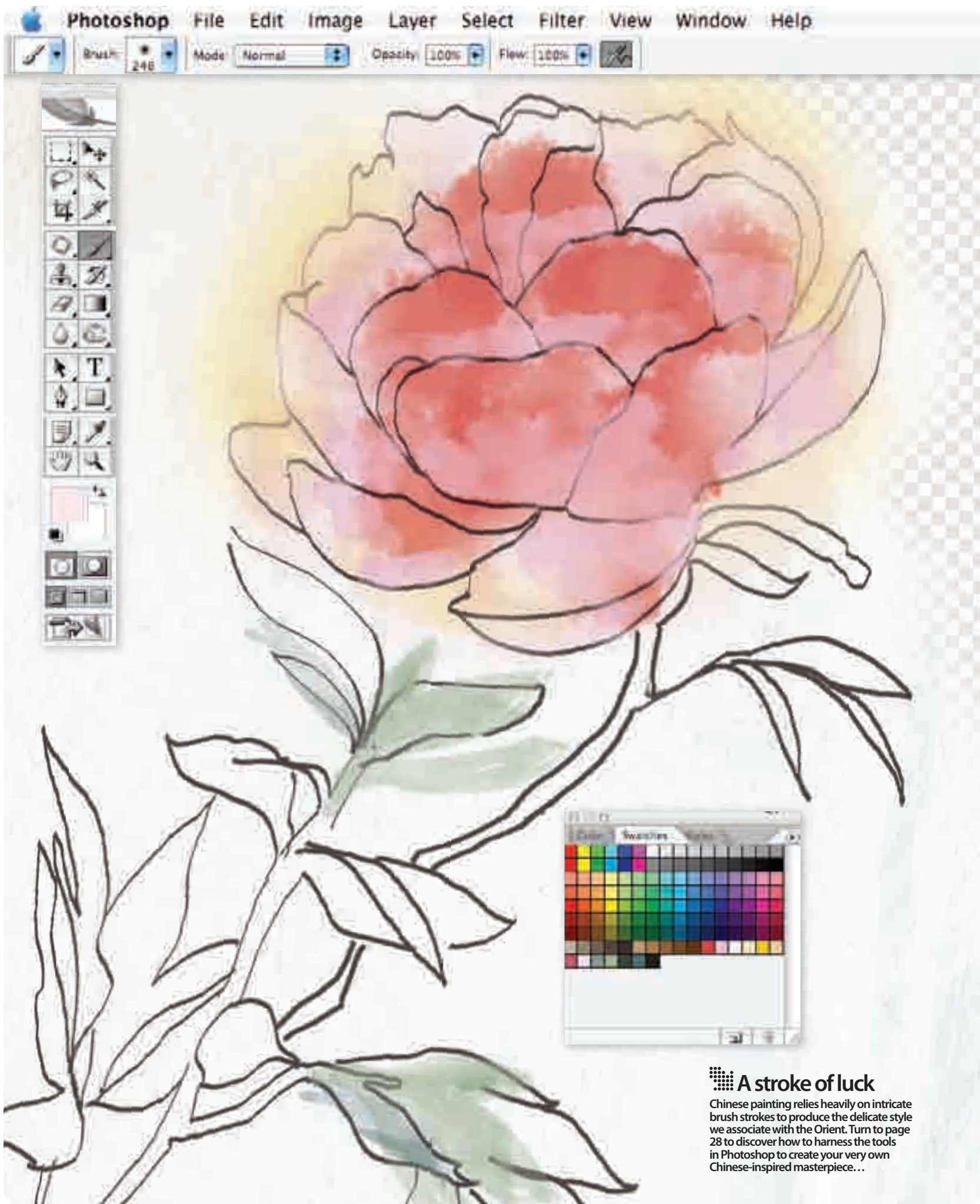


HOW TO ENTER

 Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT PCR@IMAGINE-PUBLISHING.CO.UK. UNFORTUNATELY WE CAN'T RETURN CDS



A stroke of luck

Chinese painting relies heavily on intricate brush strokes to produce the delicate style we associate with the Orient. Turn to page 28 to discover how to harness the tools in Photoshop to create your very own Chinese-inspired masterpiece...